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The Published and Unpublished Poems of Giuseppe Giusti—[*Versi, editi ed inediti, &c.*]. Posthumous Edition. Florence, Lemonnier. *Notices of Giuseppe Giusti*—[*Giuseppe Giusti. Cenni*]. By P. L. D. E. Florence, Mariani. FLORENCE has few lions except dead lions. Art is there a thing of the past, and letters have scarcely a living voice. A few years ago, the last of the Italian humorists,—a man worthy to follow in the line begun with Dante and broken at Alfieri,—was still alive, the most wicked and scandalous of poets: and he now sleeps the long sleep in San Miniato, the most holy of Tuscan churches. Giuseppe Giusti is the politico-satirical poet *par excellence* of modern Tuscany. He was worshipped by the liberal and constitutional portion of hopeful young Italy,—and his poems, circulated in manuscript, to evade the police, almost constituted of themselves a free and vigorous literature. Hitherto we have had no account of these remarkable poems presented to English readers in the English language.

Giusti is described by those who knew him as polished, though reserved in manner; kind and gentle in the domestic relations of life; in person, tall and slight, with striking dark eyes, a well-formed and well-carried head,—mobile, strongly-marked brows,—and a remarkably bright, sweet smile, which frequently lighted up his careworn, weary look. Nine or ten years ago, he was but just emerging from the doubtful half-light, or what the author of the above-mentioned notice of his life aptly calls “the clandestine publicity,” of his earlier poetical reputation, into a dazzling popularity, justified, indeed, by his powerful and original genius, but perhaps only possible in Italy under the peculiar circumstances of Tuscany,—just then palpitating on the verge of the stormy ‘48.

Never was a man more fitted to the hour in which he had to work. The time was ripe for the first zealous outburst of hearty patriotism which should dare give voice to the hopes of thousands, and attack the aged iniquities, bred and pampered by centuries of misrule and inaction;—and Giusti possessed the sturdy zeal and the strong hand needful for such a task; and no Italian since the day of the great old Ghibelline had drawn his inspiration from a more fervid depth of patriotic love than he. The passions and principles fermenting in the popular mind of Italy ever since the year 1815 had hitherto found no outlet, except in the mad schemes of Carbonarism in 1821, and again, ten years later, in ill-organized and worse-executed attempts at revolution, speedily trodden out in blood, especially in the States of the Church. In 1846, these moving principles were growing somewhat less blind and more orderly under the healthful influence of a gradually extending system of education. A new generation of literary teachers were striving to infuse fresh blood into the exhausted veins of the once mistress of civilization. In spite of every obstacle which the selfish bigotry of despotic governments could throw in their way, a noble band of reformers—Manzoni and Niccolini, Balbo, Azeglio, and Gioberti,—were striving to teach the babes of the new era what they should cry for, and to satisfy their cravings with something better than the sapless husks of Della-Cruscan coxcombs.

It was not until the year 1847, incomprehensible as the fact may appear to Englishmen, that Giusti dared to avow the authorship of poems which had been for years known almost by heart in every State of Italy. These poems

had circulated in MS. through every *café*, club, and *salon* of the peninsula; and so escaped the vigilance and severity of the Censorship.

Giuseppe Giusti was born in the year 1809, at Monsummano, a little hill town of Val di Nievole, between Florence and Pescia. He was the son of the Cavaliere Domenico Giusti, the head of a rich Pesciatine family of some antiquity. The poet's paternal grandfather and namesake had been the minister and confidential adviser of the Grand-Duke Peter Leopold, that wise reformer of the past century, the last shreds of whose wholesome laws will soon, it is feared, be stripped from Tuscany, in humble imitation of the recent example of Austria.

As usual, Buffon's dictum that “*les races se féminisent*” is borne out by the fact that the poet's mother was a woman of unusual acquirements, as well as remarkable beauty. Giusti was early sent to school at Pistoja, thence removed to Lucca to be nearer to his family, and finally placed at the University of Pisa, with the view of studying the law,—for which, however, he seems to have had as little aptitude as inclination.

Neither do the ancient classics appear to have had much attraction for the future satirist. He is known to have frequently expressed in after life his earnest regret for having devoted so little time and attention to classical studies; and we have his own word for the fact of his never having mastered anything in Greek beyond the alphabet. His first attempts at verse were made at the age of thirteen; and while a student at Pisa, the genuine humour and concise elegance of some burlesque poems, *pièces de circonstance*, written by him from time to time, and having no political tendency whatever, began to attract the attention of that society which he was so soon to startle by the outpourings of a far different spirit.

After the usual four years of college life, Giusti pursued his legal education for some time at Florence, studying more attentively, we may conceive, the disorganized and vicious state of the effete world around him, than the ponderous folios of his new profession.

By this time, too, he had thrown himself eagerly into the liberal movement commencing throughout Italy, and expressed his dangerous opinions with such freedom that he soon had to undergo a severe reprimand from a commissary of police,—a good office, which he some time after repaid by holding up to infamy in one of his most biting satires “the *birro* who, under colour of paternal care,” had covered him with contumely.

The Emperor Francis of Austria died, and Giusti's first political poem, the ‘*Dies Iræ*,’ written on his death, fell like a thunderbolt on the public mind of Florence. This first production was speedily followed by others of similar aim and even greater intensity of purpose, each planting a powerful blow in some weak point of the reigning corruption. One of these is, ‘*Il Brindisi di Girella*,’ the toast of Master Weathercock, as we should say; which gives, at considerable length and with inimitable pungency of sarcasm, the profession of faith of an Italian “*Vicar of Bray*” of these days,—dedicated “to the late lamented M. de Talleyrand.” As we render his confessions into English, Weathercock sings:—

I, 'mid the shaking
Of kingdoms quaking,
Kept as sheet anchors
In wind and foul weather,
Some dozen cockades
In my pocket together.
If down went the priests,
I grew Atheistical,
Stealing church candlesticks,
Crosses, and vests;

Taking houses and lands
Off the rich monks' hands.
* * * * *
If up went reaction
And the pigtail faction,
Staunch for my Prince
And the Pontiff I stood,
And set up the gallows
As good Christians should.
No soul could complain
Of the small matters missing,
For so stout I upheld
Church and State in the main,
That, the goods in my sack
I never gave back!
* * * * *
Of falls what a lot
Our neighbours have got!
One loses his credit,
One loses his wind;
This leaves his dear life,
That his kingdom behind.
But each drops from his seat
Topsy-turvy, the fools!
While we, shrewder fellows,
Still fall on our feet,
And live on the gains
Of other folks' pains.

About this time, Giusti composed his poem called ‘*Lo Stivale*’ (‘The Boot’) in allusion to the form of Italy, and ‘*L'Incoronazione*’ (‘The Coronation’), of which we shall give a specimen. In these he maintained the principle of national independence, and in others—such as ‘*La Scritta*’ (‘The Marriage Contract’), ‘*Il Reuma d'un Cantante*’ (‘A Public Singer's Cold’), &c.—he vehemently attacked the follies and vices of Italian society. ‘*L'Incoronazione*’ was written on the Coronation of the late Emperor of Austria, in which each of the sovereigns of Italy is characterized *à grands traits de plume*. Here we have his own Grand-Duke.—

Slow reels the Tuscan Morpheus, all a-dream.
Lettuce and poppy-crowned, 'tis he who drains
Marshes and pockets too, so hard he strains
For lasting fame.

'Tis he with taxes and tribunals many
Winds round his hand and makes it faint with sleep.
And when his grandsire's path he thinks to keep,
Still turns a penny.

Some of the most powerful lines in the poem are dedicated to the Pope—to any Pope, we may say.—

Alone at Rome, Pope Gregory inspires
Ausonia's sons with scorn and mockery,
This stormy age hath spoiled his colony
Of penal fires,

Till, barren now, th' indulgence field hath ceased
To bear the sequin crop of good old days;
And scarce the sterile bier the sexton pays,
Much less the priest.

Oh thou, once called in vigour to maintain
The living branches of Christ's sacred tree,
Take back the Gospel's wealth of poverty
In peace again.

Let others rack the body,—thou, beneath
Thy double yoke crush not our souls to dust,
For if thou kill the hope which calm in trust
Looks beyond death,

Thou'lt see man terror-stricken downward hurried,
Reft of all faith, to lowest depths of woe;
While, eager for new creeds, roams to and fro
The erring world!

Beneath thy modest robe, be thine the task
To fold the doubting sufferers in their pain;
First boldly tear away thine own, and then
The tyrant's mask.

For if thou still wilt vend thine anathem;
If thy lip seek the goblet of the proud,
A sterner voice shall tell the nation-crowd
“That diadem.”

Is not,—no, not as senseless tales record,
Wrought from the Holy Nails. There cannot come
From Christ the emblems of His martyrdom
To forge a fraud!

'Tis not the ploughshare whence such high renown
Forth from our fathers' ancient name is poured.
Nay, nay; 'tis but the northern robbers' sword
Bent to a crown!

Know ye, O Latin race, to whom ye kneel?
He that hath crushed you down is heir to these.
The fetter clanking at your ankle is
Forged from the self-same steel!

When the War of Independence broke out, Giusti's voice was ever ready either to cheer on or restrain the sincere but often ill-directed efforts of the liberal party. To the sansculottism of mob lawgivers he never at any time allied his higher purpose. Constitutional liberty and

the Unity of the Peninsula were the aims of his political effort. His chosen friends and companions were the chiefs of the moderate party. Among them we find the names of Massimo d'Azeglio, Ridolfi, and Gino Capponi,—names to be held in honour by all Italians who venerate the ancient glories or desire the future progress of their country. The Marchese Capponi was Giusti's principal literary adviser. To him are dedicated many of the poet's finest satires, and it was under his roof that he passed the last suffering months of his life.

On the meeting of the first National Assembly of Tuscany, Giusti was returned as Deputy, by an immense majority, for Borgo a Buggiano, a township in his native Val di Nievole. His close connexion with the Constitutional party exposed him to the insults and abuse of the Radical press,—and when the dregs of the Tuscan population joined the disguised supporters of the old self-styled paternal government in dancing their feeble Carmagnole round the newly-planted trees of liberty, the courage with which he scourged these pseudo-republicans and fomenters of anarchy won for him among the Red party the reputation of a traitor to the cause of freedom and a hired partizan of the old despotism: an imputation to which the whole of his life and works gives the denial.

The best refutation, however, of these unfounded accusations was afforded by the circumstances of Giusti's second return to the Legislative Assembly on the dissolution of the Chambers. The remainder of that sorry tale is matter of history. The Grand-Duke was recalled in April, 1849; the occupation of his country by German troops, against which the Poet together with all the true hearts of Tuscany had so zealously protested, was accomplished amid the vivats of those feather-brained Florentines he had too well portrayed; and Giusti, after struggling for a year longer against a pulmonary disease of long standing, irritated no doubt by the miserable failure of his dearest political hopes, died at Florence on the 21st of March, 1850. He was buried in the ancient Church of San Miniato al Monte, and it was only by dint of the most pressing instances and after every sort of obstacle had been made on the part of the Government, that his friends obtained for him the honours of a public funeral.

The great obstacles to making Giusti well known to readers out of his own country are—his choice of subjects having in a great measure a local interest, and his use of the expressive and peculiar idiom of Tuscany, which is almost unintelligible to those not familiar with his country and its dialect; while such translation of his poetry as shall at all succeed in conveying into a foreign language the pungent force and concise elegance of the original is rendered unusually difficult by the shortness of most of his metres, the sharp crystallization of his thoughts, the intricacy of his rhymes, and the necessity in many cases of rendering an image rather by its equivalent than its exact translation.

The reading public of Italy, brought up in the worship of diffuse and highly ornamented periods, covering in most cases a meagre amount of original thought, imbued from its cradle with a discreet fear of every word or phrase unacknowledged by academic sanction, was utterly confounded on the appearance of Giusti's satires, at the audacity with which he departed from the ancient models, and spoke out his earnest thoughts in the earnest language that befitted them. Nor could people conceive "what manner of writing was this, which dared to clothe the sublime and powerful ideas in the humble dress of the popular dialect, hitherto so daintily eschewed and kept for meaner uses." Giusti himself, in a preface of a few lines to the first edition of his

poems, says of this bold departure from established rules:—"As Nature has given me a look, a gait, a mode of action peculiarly my own, so she is pleased to make me send out these my thoughts in a household dress" (*vestite alla casalinga*); and this very homeliness supplied a powerful means of bringing his bitter, but wholesome, teaching to bear upon the hearts of his countrymen.

His vocation was divided as widely, as the time in which he lived, from the jesting, good-humoured tribe of the ancient Bernesque poets of Italy,—inasmuch as they sought only the *mot pour rire* in the falsehoods and follies around them, and laughed *with*, rather than *at*, the vices they commonly shared; while Giusti, as he himself says in the above-quoted preface, can only offer to his reader "a smile born of sadness,"—the deep bitterness of an honest heart valiantly protesting against the corruption in which it worked.

The reader has had a short example of our poet in his lighter mood. We take as a specimen of his higher and sterner vein the poem entitled 'The Land of the Dead' ('*La Terra dei Morti*')—a strain which is quite Dantesque in its sharp brevity and compression. It is dedicated "to Gino Capponi."

For us poor ghosts of Italy,
Mere mummies from the womb,
The wet-nurse—aye, the midwife,
Serves but to dig a tomb.
The priest wastes holy water
In christening such as we,
And flitches, at our second death,
His unearned burial fee.
All stamped with Adam's image
We're fleshly to the sight,
Yet what are we in truth but ribs
And thigh-bones set upright?
Oh, poor deluded phantoms!
Why linger here for naught?
Make up your minds. Go over
Ad *plures*, as you ought.
Ah! with a race of corpses
History hath nought to do:
What's liberty, or glory,
Poor skeletons, to you?
Why should we wreathe our coffins
With flower or leafless stalk?
Far better growl our dirge ourselves,
And cease such idle talk.

Say, ye who from the living
Drop in upon us here,
Have you the face to come among
The dead, for change of air?
Sooner or later, trust me,
This land has baneful breath,
And even for you its atmosphere
Is redolent of death.

Ye priestly supervisors,
Inquisitorial spies;
Lay down for shame the censor shears
Ye wield in senseless guise.
Do dead men share with asses
The right to mental sway,
That ye needs must make us eunuchs
Here on our bed of clay?

Why should a bayonet forest
For ever crush us down?
Why should the North-man grease his beard
With wrangling o'er this bone?
What! hold ye the departed
So jealously in thrall?
Go to! and learn anatomy;
The devil fetch you all!

But due receipts and payments
The books of Nature give,—
Our turn is come for burial,
As theirs is come to live.
And truly, if you ask me,
We've had our span on earth:
Why Gino, we were full-grown men
Before their very birth.

Ye city walls that round us!
Ye tombs in grand array!
Our true apotheosis
We see in your decay.
Restless barbarian! raze them,
The very graves efface,
Whose bones may dare to savour yet
Of this their burial-place.

Instead of funeral torches,
The Sun above our tomb
Keeps watch in changeless radiance;
There rose and violet bloom,

† We refrain from softening the "*casalinga*" expression in the text by our desire to present the Tuscan poet to our readers with all his peculiarities.

With vine and olive mingled,
To twine a mourning wreath.
A blessed graveyard! it might make
The living covet death.

In fine, then, brother corpses!
Let men sing out their stave,
Wait we and see what ending
This living death may have.

There is a *Dies iræ*
In the service for the tomb;
Shall there not be, however far,
A judgment-day to come?

We are almost tempted to give some lines from an admirable invective against the public lottery system,—that fruitful source of Italian demoralization, against which our satirist frequently cries aloud. The following stanzas, forming part of a proclamation put into the mouth of a Serene Highness, *à propos* of a coming "*Congresso degli Scienziati*," may serve as a specimen of the broader fun to which Giusti occasionally condescended.—

All progress is humbug!
His Highness sticks fast,
And believes in old songs
Echoed back from the past.

Sage Princes for old nations!
In wholesomest guise
Transmuting the venom
Of modern empirie.

With nicest acumen
He wills to bestow
A reward, for replies
To the query below.

Whether—granted a century
Apt for the spit—
For the thrice holy office
Coal fires would be fit?

In the same vein is the profession of faith attributed to a Commissary of Police, of which the key-note runs thus:—

Safe in the hangman's hands
Lives the State's hope;
True forms of policy
Smell of the rope!
Here's your unfailing rule
Which never alters:
Halters and galley slaves,
Galleys and halters!

But the truer expression of the poet's heart comes forth in such sad and bitter lines as the following, which occur in his longest poem, "Gingillino"—a crushing satire on the locust tribe of placemen. The tendency of the highest classes of Florentine society to corrupt themselves by mixing with the worst portion of the very motley foreign element so largely present among them, is worthily stigmatized in the following stanzas:—

O mine own City! torch in darkness spent!
Who leav'st such tracks of light as may bestend
Him whom false visions of the past torment;
Thou living charnel of a race of dead!
In vain, oh, all in vain, thy sacred walls
O'er our distorted souls their virtue shed.
What time the sickly crowd, as evening falls,
Home to its den, in terror of a chill,
Cleansing the streets from its pollution, crawls:
When the patrician, to excite a thrill
In the dull tedium of his drowsy sloth,
Wallows amid the foreign scum his fill;
And in the theatres, enervate youth
And ill patched-up old age competing, show
False flesh, false gold, and smiles as false as both;
There comes a mournful madman, pacing slow
To revel in thy beauty's chaste caress,
For ever new and present in its glow;
And wanders 'mid thy streets' mute loveliness
Far from the foul contagion of the throng
Where loneliest shadow falls athwart the space.

If these translations should tempt any of our readers to brave the difficulties of Giusti's Florentine idiom, which, by the aid of the Glossary attached to Signor Lemonnier's edition, may readily be surmounted, we think we may venture to promise that he will be rewarded for his trouble.

In 1845 Giusti published at Bastia the first authentic edition of his poems, though still without his name. The appearance, during the preceding few years, of three surreptitious editions, published at Lugano, had caused him much painful annoyance,—not only from their innumerable errors and the insertion of several of his juvenile poems, previously rejected by him as unworthy of publication, but also from

the addition of a number of satirical pieces by other hands. He subsequently published at Florence, in 1847, another collection of poems; and was, at the time of his death, engaged in preparing a complete edition of his poetical works, the unfinished Preface to which appears in the volume mentioned at the head of this article. This posthumous edition, printed in 1852, at Florence, is by far the most complete and correct of any which have yet appeared, and contains the almost necessary appendage of a vocabulary of Tuscan idioms and terms used by the poet in a local sense.

The Theory and Practice of Banking: with the Elementary Principles of Currency, Prices, Credit, and Exchanges. By Henry Dunning Macleod, Esq., Barrister-at-Law. Vol. II. Longman & Co.

"TESTIMONY is like the shot of a long bow, which owes its efficacy to the force of the shooter; argument is like the shot of a cross-bow, equally forcible whether discharged by a giant or a dwarf." (Boyle.) Such is the quotation on the title-page of this work, and it would lead one to expect that the author would trust to argument rather than assertion to enforce his theories. Mr. Macleod's mental stature being at present a matter of uncertainty to the public. Yet the author "has no hesitation in saying that the whole system of political economy, as laid down by Ricardo and developed by Mr. John Stuart Mill, is radically bad": he "affirms that no more stupendous philosophical blunder than that the cost of production regulates value ever existed": he "has no hesitation in saying that no man who does not thoroughly weed out of his mind the prevalent doctrines of political economists of the day can have the faintest glimpse of the true foundations of monetary science." At present we fancy his readers will care little what Mr. Macleod affirms, either with or without hesitation: they will weigh his arguments; but we think that violent assertions will not incline the balance in his favour. The arrogant contempt which the author expresses for all with whom he differs (and we cannot recall the name of any one with whom he agrees) is another fault in this book. He is struck with the "profound absurdities" of Mr. McCulloch's views. "It is impossible to conceive a more puerile, or more false, or more ignorant assertion" than that of Sir Archibald Alison when he says that the measure of value is an abstract thing. Taking Cobbett as his model, he undertakes to write a complete treatise on logic, "and every logical fallacy shall be drawn exclusively from the published opinions, either spoken or written, of Mr. Ricardo, Mr. McCulloch, Mr. John Stuart Mill, Mr. Samuel Jones Loyd, Col. Torrens, Mr. Norman, Sir Robert Peel, and Sir Archibald Alison, on the subject of the currency." We agree that all science must pass through the controversial stage, and that free discussion is the life-blood of knowledge; but must counsel Mr. Macleod in the words addressed to another gentleman who was "too rude and bold of voice":—

—pray thee take pain
To allay with some cold drops of modesty
Thy skipping spirit.

The object of this work is to treat monetary science on the most rigorous principles of the Inductive Philosophy. The reason why it has not hitherto been so treated is, that until, in the fullness of time, Mr. Macleod attained his maturity, no one had united the requisite knowledge of the spirit and genius of the inductive philosophy with a knowledge sufficiently minute of the details of business to see how this philosophy is to be adapted to it. The grand problem in this science is to discover the forces which cause a change in price; and the love of

money is the universal principle that, with certain intervenient principles, raises monetary science to the rank of an exact or an inductive science.

A general idea of the author's views may perhaps be attained from the following sketch of his definitions and opinions. The money which a man has is not the equivalent for service, but is the symbol or proof that service has been rendered for which the equivalent has not yet been received. Capital is the store of accumulated labour which its owner has not yet spent in purchasing commodities. Capital and credit constitute the circulating medium; and the word "circulating" in this phrase is, according to Mr. Macleod (in opposition to Sir F. Baring and others), to be taken in an active sense, denoting not that the medium itinerates, but that it is the power which transfers or circulates commodities. Concerning the doctrine that the cost of production regulates value, if we were to agree with Mr. Macleod that it is a "tremendous fallacy"—that it is a "tremendous philosophical blunder"—when, with an earnestness worthy of the gentler sex, he calls it "a pestilent heresy," our energy would most probably fail us. Our readers shall nevertheless see what he has to say:—

"Tried by the well recognized standard of philosophical reasoning, this rule wholly fails; but it is founded on a much deeper error in the nature of commerce. For it is akin to this fundamental fallacy that people buy because other people produce; whereas the contrary is the fact—people produce because they hope and expect that others will buy. All production is founded on speculation. Producers find out, or think of what other people want, and then they produce. A constant supply of some things is wanted. Inventors hope that they may excite, or create a desire. But it is no reason that people will buy because others produce, and if none want, or will buy what is produced, such a production has no value. All production, then, is founded on speculation, varying through all degrees of prudence, certainty, and risk. All producers speculate that there will not only be buyers who shall want their productions, but shall want them to such a degree of intensity as to be willing to pay a sum at least sufficient to pay the cost of production, and a profit besides, sufficient to remunerate them for their time and trouble. Now, the powers of consumption, generally speaking, are limited, but, in most cases, the powers of production are much more easily extended, and the amount of value, or the price, depends upon the proportion between the production and the consumption, hence production must always be adjusted to consumption, and not the reverse. Hence, also, we have this fundamental truth that SPECULATION IS THE MOTHER OF PRODUCTION, BUT DEMAND IS THE ORIGIN OF VALUE."

The historical review of the rise and progress of Banking in England is carefully and ably executed. In the course of it the author points out an inaccuracy into which the writer whom he designates as the "greatest historian of the age" has, by his partiality for William and the Revolution, been led concerning the unfortunate bankers who were robbed in the closing of the Exchequer by Charles the Second. Mr. Macaulay says "since the victory won by the Court over the Whigs not a farthing had been paid, and no redress was granted to the sufferers till a new dynasty had established a new system." The fact is, that the new dynasty and the new system agreed with the old dynasty and the old system in paying as little as they could. The right was disputed in the Court of Exchequer, in the Exchequer Chamber, and the House of Lords; and though successful in their appeal, the Bankers never got paid in full, and their loss has been estimated as nearly three millions, exclusive of their enormous costs. That a great and beneficial change had taken place is, however, shown by the fact of judgment against the Government being obtained, though

certainly the inference from Mr. Macaulay's passage would be a false inference.

Mr. Macleod's opinion of Sir Robert Peel's Banking Act of 1844 is unfavourable. In sanctioning the issue of 14,000,000*l.* of notes upon the public debt, it offends against the theory that gold or silver bullion is the only true basis of a paper currency, and adopts that of John Law, or what the author designates as the "ranket and most odious Lawism." Again, in restricting the issue of bank-notes to the amount of bullion in the Bank and the amount of debt above referred to, the Act, in the opinion of Mr. Macleod, aimed at the wrong mark altogether: he thinks the only proper restriction would be on the rate of discounts, and he proposes a sliding scale of discounts, increasing as the amount of bullion in the Bank should decrease. By the operation of such a clause he argues that the Bank, being restrained from selling money below its natural value, any drain of it from this country would be checked; that it would be self-acting, and that all violent change would be avoided. He strongly supports his view by reference to the course adopted in 1847, when an issue of notes beyond the amount authorized by the Act being thought necessary, the Government declined to place any limit on the extent of the further issue, but recommended that the rate of interest should be not less than 8 per cent. This proceeding, it will be remembered, was so remarkably successful that no infringement of the law was, in fact, made.

Mr. Macleod is a zealous Free Trader and an enemy to the exclusive privileges of the Bank of England; he is a warm admirer of the Scotch system of banking; and he prophesies that the days of the private bankers in England are numbered. While they yet exist the author suggests that they should form themselves into a powerful company and preserve their existence. We fear that the suggestion is not very practical; a company so formed would be too like a high-land army. We fear the mighty chiefs of Lombard Street know only how to govern, and could not obey. The following remark upon Banking contains a useful warning at the present time, when an important change in the relation of supply and demand by the creation of a separate bank for every single bank customer appears to be impending.—

"Great and inestimable, therefore, as are the blessings and advantages of banking, there is no department of trade which is likely to produce more fatal consequences to the public by too rapid an extension of it, and too rapid a multiplication of banks. There is no mania which should be looked to with a more jealous eye by the public, or more carefully guarded against by the legislature, than a bank mania, nor one which is more properly the subject of regulation by law."

Prudence requires that we should break to the intended reader of this book the fact that he will meet with a threat that at an early period all political economy will be rewritten. Let not this deter him from the perusal. The work is an able and an original one. It demands the attention of those who would master a most important subject, which must before long engage the anxious consideration of Parliament.

The first volume of this work was noticed in the *Athenæum* on its appearance last year. The present volume completes the work.

Memoir of the Celebrated Admiral Adam John de Krusenstern, the First Russian Circumnavigator. Translated from the German by his Daughter, Madame Charlotte Bernhardt, and edited by Rear-Admiral Sir John Ross, C.B. Longman & Co.

Adam John de Krusenstern, the youngest of six children, was born in November, 1770, at

Haggud, in Esthonia. He entered the naval profession almost accidentally:—took service before he had completed the ordinary routine of cadet education, and, as a midshipman, on board the *Matisloff*, witnessed some fierce engagements between the Russians and Swedes. At that period, though Russian vessels had been attempting to penetrate the Polar ice in search of a passage to Behring's Straits, the naval science of the North had not advanced very far. Not long before, it had been considered impossible to carry a ship in one summer from Archangel to Cronstadt. Young Krusenstern, being promoted for distinguished conduct to a lieutenantcy, felt inspired, after the conclusion of peace with Gustavus Adolphus, to take lessons in the British navy, and was appointed, with a young officer named Behring, a grandson of the renowned navigator, to serve on board the English fleet for several years.

In 1793 Krusenstern landed at Hull, and was amazed by the display of opulence and enterprise that there greeted his eyes. Thence he accompanied the *Thetis* on a cruise in the North American waters against the French—visited New York and Philadelphia, became acquainted with Washington, made a trip to Barbadoes, Surinam, and the Bermudas, and, after returning to England, obtained permission to undertake a voyage to India. He sailed to Madras, to Calcutta, and through the Straits of Malacca to Canton, and back to England by way of St. Helena, then an obscure halting-place in the ocean. Hastening to Russia in 1799, he presented to the Minister of the Navy a memoir, with a proposal of a voyage of circumnavigation,—for the Russian flag had never yet been carried round the world.—

"The trade in those rich furs of the north-west coast of America, the Aleutian Islands and the Kuriles, being from 1789 in the hands of the then newly-formed American Company, had become important and valuable to Russia, but it was carried on in the unskillful way into which chance and the ignorance of the first adventurers had conducted it. Yrskusk was in Siberia, the central place of the commercial operations of the Company; Ocholz, situated on a most inhospitable shore, afforded the only harbour through which any communication could be kept up with America and the groups of islands. The vessels employed in this trade were built at Ocholz, where the country hardly affords any resources for their outfit. Every article of provision for the colonies, not excepting bread, and all necessary ammunition, hunting and fishing tackle, as well as goods intended for sale to the natives of those distant shores, were carried with infinite trouble and expense by land,—at least from Irkutsk;—and these articles brought from Europe were transported through dreary wastes, throughout the immense distance to Ocholz, where alone they could be embarked on board a ship."

Heavy and bulky materials such as cables were transported on the backs of horses, and had to be cut into pieces to form convenient loads. Krusenstern not only desired to open a commercial route by sea, but to draw the Russian navy out of the narrow Baltic and accustom it to the heavy gales and billows of the Atlantic and Pacific Oceans. The Emperor Alexander, after several years of delay, adopted the plan, and Krusenstern was startled out of private life by orders to hold himself in readiness for a voyage round the globe. Though newly married and contemplating a decisive retirement from the navy, he at once prepared for the expedition,—and in August, 1803, two ships, the *Nedeska* and the *Neva*, left Cronstadt under his command. The story of the voyage is not repeated in the amiable biography translated by Madame Bernhardt and edited by Sir John Ross. It is to be found "done into English" from Krusenstern's admirable narration, by Hopner,—into French, by Eyres,—into Dutch,

Italian, and German,—and holds a permanent rank among 'Voyages of Adventure and Discovery.'

The rest of Krusenstern's career was devoted to the furtherance of geographical science and nautical enterprise in Russia. The present Memoir contains a list of his publications, and is a well-deserved tribute to the genius and patriotism of a distinguished traveller and an excellent man.

The Daisy Chain; or, Aspirations. A Family Chronicle. By the Author of 'The Heir of Redclyffe,' &c. Parker & Son.

THE links of 'The Daisy Chain' are eleven young children living in a country town, with kind parents and a happy English home. Each Daisy is the complete child of nature, yet has its own individuality, which is preserved throughout, and each character speaks so naturally for itself that the reader seems to be one of the "Chain," and sitting in family conclave round the hearth.

The book must be taken up with a determination to enter into home feelings, for story there is none. The contrast between the children and their various "aspirations" form the only incidents that verge on excitement, so that the feelings must be interested alone by the truthfulness and simplicity of the 'Family Chronicle.' So many young heroes and heroines with their instructors, give the Author of 'The Heir of Redclyffe' and 'Heartsease' ample opportunities for exercising her peculiar genius for minute sketches of character; but we must warn her that when carried into too minute ramifications, it will be apt to be pronounced "finicking." No better idea can be given of the story than by quoting the Daisies' mother's description of them, which certainly will interest those the most who have "daisies" of their own.—

"You say it is long since you had a portrait gallery of the chicken daisies, and if I do not write in these leisure days, you will hardly get it after I am in the midst of business again. The new Daisy is like Margaret at the same age—may she continue like her! Pretty creature, she can hardly be more charming than at present. Aubrey, the moon-faced, is far from reconciled to his deposition from babyhood; he is a sober, solemn gentleman, backward in talking, and with such a will of his own as will want much watching; very different from Blanche, who is Flora over again, perhaps prettier, and more fairy-like, unless this is only one's admiration for the buds of the present season. None of them has ever been so winning as this little maid, who even attracts Dr. Hoxton himself, and obtains sugar-plums and kisses. 'Rather she than I,' says Harry, but notice is notice to the white Mayflower, and there is my anxiety—I am afraid it is not wholesome to be too engaging ever to get a rebuff. I hope having a younger sister, and outgrowing baby charms, may be salutary. Flora soon left off thinking about her beauty, and the fit of vanity does less harm at five than fifteen. My poor Tom has not such a happy life as Blanche, he is often in trouble at lessons, and bullied by Harry at play, in spite of his champion, Mary; and yet I cannot interfere, for it is good for him to have all this preparatory teasing, before he goes into school. He has good abilities, but not much perseverance or energy, and I must take the teaching of him into my own hands till his school-days begin, in hopes of instilling them. The girlishness and timidity will be knocked out of him by the boys, I suppose; Harry is too kind and generous to do more than tease him moderately, and Norman will see that it does not go too far. It is a common saying that Tom and Mary made a mistake, that he is the girl, and she the boy, for she is a rough, merry creature, the noisiest in the house, always skirmishing with Harry in defence of Tom, and yet devoted to him, and wanting to do everything he does. Those two, Harry and Mary, are exactly alike, except for Harry's curly mane of lion-coloured wig. * * * So much for the younger

bairns, whom you never beheld, dear Flora. The three whom you left, when people used to waste pity on me for their being all babies together, now look as if any pair of them were twins, for Norman is the tallest, almost outgrowing his strength, and Ethel's sharp face, so like her papa's, makes her look older than Flora. Norman and Ethel do indeed take after their papa more than any of the others, and are much alike. There is the same brilliant cleverness, the same strong feeling, not easy of demonstration, though impetuous in action; but poor Ethel's old foibles, her harum-scarum nature, quick temper, uncouth manners, and heedlessness of all but one absorbing object, have kept her back, and caused her much discomfort; yet I sometimes think these manifest defects have occasioned a discipline that is the best thing for the character in the end. They are faults that show themselves, and which one can tell how to deal with, and I have full confidence that she has the principle within her that will conquer them. * * * Your sweet goddaughter Flora. I almost feel as if I had spoken in disparagement of her, but I meant no such thing, dear girl. It would be hard to find a fault in her, since the childish love of admiration was subdued. She is so solid and steady, as to be very valuable with the younger ones, and is fast growing so lovely that I wish you could behold her. I do not see any vanity, but there lies my dread, not of beauty-vanity, but that she will find temptation in the being everywhere liked and sought after."

Death stops the writer's hand, and by being left early motherless and unwatched, the various characters of the children quickly develop themselves, though nipped by Miss Winter, the governess, who is "sharp," and then unrestrained by her successor, who is "soft" and "has feelings." Of the contrasts constantly brought out, perhaps the most striking is that between the two elder girls and their "aspirations"; though it is difficult to separate any part of a chain so linked together. Ethel (tall, awkward, and enthusiastic) "was obliged to set to work so many principles to induce herself to wipe a pen, or to sit straight on her chair, that it was like winding up a steam-engine to thread a needle; yet the work was done. She was struggling with her faults,—humbled by them, watching them, overcoming them." Flora (quiet, blue-eyed, and self-controlled), "meanwhile, was sitting calmly down in the contemplation of the unexpected services she had rendered, confident that her character for energy and excellence was established, believing it herself, and looking back on her childish vanity and love of domineering as long past and conquered. She thought her grown-up character had begun, and was too secure to examine it closely." Ethel's hope and aim in life is to civilize the wild denizens of a neighbouring slate quarry, to form a school, and perhaps build a church. Flora strains hard throughout her life "to serve two masters"; and by her marriage with a neighbouring squire, Mr. Rivers, who gets into Parliament, and transplants her to Park Lane, she has ample opportunities of carrying on the struggle. "Mrs. Rivers is an admirable woman! So every one felt; and her youthful beauty and success in the fashionable world made her qualities, as a wife and mistress of a household, the more appreciated. She never set aside her religious habits or principles, and was an active member of various charitable associations." Meanwhile, Ethel's school is built on the moor; and the first "tea-and-bun" day is exquisitely and naturally told. "There was progress. Yes, there was. Only three were as utterly rude and idealess as they used to be at Christmas. Glimmerings had dawned on most; and one, Una McCarthy, was fit to come forward to claim Mr. Wilnot's promise of a prayer-book. She could really read and say the Catechism,—her Irish wit and love of learning had outstripped all the rest,—and she was the pride of

Ethel's heart; though, alas! neither present nor exhortation had succeeded in making her anything, in looks, but a picturesque tatterdemalion,—her sandy elf-locks streaming over a pair of eyes so dancing and *gracieuses* that it was impossible to scold her. . . . She made up for all the atrocious stupidity of others, who, after being told every time since they had begun—who gave them their names—now chose to forget. . . . In the midst—while the assembly were listening with admiration to a boy who could read words of five letters without spelling—Norman's face was seen for a moment at the doorway. . . . The stifling den, the uncouth aspect of the children, the head girl so very ragged a specimen, thoroughly revolted his fastidious disposition. This was Ethel's delight! to this she made so many sacrifices! this was all that her time and labour had effected! He did not wish to vex her, but it was more than he could stand. However, Ethel was too much engrossed to look for sympathy. It was a fine spring day, and on the open space of the common the arrangements were quickly made. The children stood in long lines, and the baskets were unpacked. Mary and Blanche gave the presents,—and assuredly the grins, courtesies, and pulls of the forelock they elicited could not have been more hearty. The buns and the kettles of tea followed:—it was perfect delight to entertainers and entertained, except when Mary's dignity was cruelly hurt by Norman's authoritatively taking a kettle out of her hands, telling her she would be the death of herself or somebody else, and reducing her to the rank of merely a bun distributor, which Blanche and Aubrey could do just as well."—Flora, in London, begins at length to give way in her struggle; and the death of her only and neglected child prostrates her both in mind and body, and she sorrows with the sorrow of despair; while Ethel at length sees her "aspiration" realized,—spire and chancel, pinnacle and buttress, rise before her on wild Cockmoor; and the bells call together a willing congregation to listen to the Christianizing words of her brother. A high moral tone pervades the whole work.

Medieval Popes, Emperors, Kings, and Crusaders; or, Germany, Italy, and Palestine, from A.D. 1125 to 1268. By Mrs. William Busk. Vols. III. and IV. Hookham & Sons. Count Frederick of Büren built that castle of Hohenstaufen, on the road between Stuttgart and Ulm, which the "peasants," in their war of 1525, so nearly destroyed that nothing of it is now to be seen but fragments of low walls among the grass. He was the founder of the old imperial family of Hohenstaufen. With two of his brothers, this poor lord of a solitary tower once visited the tomb of Charlemagne. The *genius loci*, or something equally influential, whispered that the Imperial sceptre would one day be grasped by a member of their house. In those turbulent days, to entertain such an idea was to go half-way towards realization. Germany was torn by faction; the people were ruthlessly oppressed,—they were sick of "Parson-kings," and "Garlick-kings," and of all other pretenders to sovereignty. Amid this confusion, the house of Hohenstaufen did not forget the inspired idea which sprung into life by the side of the old tomb in Aix. When the throne became vacant by the death of Henry the Fifth, the struggle for power between the respective rivals waxed fiercer than ever. The contest lay between Henry the Proud, Duke of Saxony and Bavaria, on the one side,—and the celebrated brothers, Frederick and Conrad, Dukes of Suabia and Franconia, on the other. The opposing factions had respective names.

The "Guelphs" were the supporters of Henry the Proud. The adherents of the other party first assembled in the village beneath the small tower of Waiblingen, a stronghold belonging to the ducal brothers, who represented the family of Hohenstaufen, between Heidelberg and Stuttgart. From this meeting, they were called *Waiblingen*, or *Waiblingers*. Italian historians have corrupted this name into Ghibellines, and by this appellation they distinguish the friends of Hohenstaufen. The Ghibellines succeeded in carrying the election of Conrad; and from the beginning of the twelfth century to nearly the end of the thirteenth, the monarchy of the Ghibelline Hohenstaufen race held a much disputed sway over a deeply-wronged people.

Conrad was succeeded by his nephew Frederick, the great "Barbarossa." The latter by his son, the wretched Henry the Sixth. They who have studied the earlier volumes of Mrs. Busk's history [see *Athen.* Nos. 1370, 1433] will be familiar with the details of the Guelph and Ghibelline frays, and will have learnt how the people perished while princes went mad with ambition. The two concluding volumes carry the story down from 1197 to 1268, according to the heading of the chapters; but in truth, to 1282:—some supplementary details continuing the eventful story till the Sicilian Vespers avenged the judicial murder of the last heir of Hohenstaufen.

The whole story is dramatic in its essence. The stage is for ever occupied; the plot is effective; the incidents rapidly succeed each other; the scene is continually shifting; the whole passes before us in a series of *tableaux*, and as the curtain descends on each, the word "sensation" fittingly describes the feeling of the audience or spectators.

Henry the Sixth left an infant heir, Frederick the Second. Being as yet unbaptized, his election was annulled, and his reluctant uncle, Phillip of Hohenstaufen, was elected in his stead. The Guelphs chose their own Emperor, Otho of Brunswick; and as Otho placed all he possessed, and his own neck into the bargain, beneath the heel of the imperious Innocent the Third, the Guelphs and the Pope formed a firm alliance against the more liberal Ghibellines. Innocent the Third, of course, deemed himself immeasurably superior to both Emperors. He distinguished between himself and monarchy, generally, by remarking that God was the first who held spiritual power, but that temporal power was first exercised by Nimrod, who was only a hunter!

The struggle that ensued was fierce; its consequences to the people were fatal. It continued till 1208, when Philip having fallen under the dagger of an assassin, Otho became sole Emperor. He consolidated his power by marrying the daughter of the deceased Philip; and having surrendered every privilege to the Pope which he had not hitherto yielded, he repaired to Rome, where his coronation by pontifical hands was to be the reward of his ghostly allegiance. The populace drove him from the Eternal City; and as Innocent had exacted all he required, he did not interfere between the flying Emperor and the pursuing mob.

A fresh scene opens on the rage of Otho, who pronounces null and void all treaties concluded between him and the supreme Pontiff. Innocent warns him not to trust in his own might. There was one man who did so, whose name was Nebuchadnezzar; his folly, added the Holy Father, made of him a beast, and he grazed in the fields, as a terror to evil-doers. Otho was not to be persuaded; and thereupon Innocent produced from his retirement in Sicily the youth Frederick the Second, now eighteen

years of age. He had been carefully trained on the estate of his mother Constance,—for his guardian was no other than Innocent himself. The Pope had preserved the Prince, in order to bring him forward when most profit was to be made by his appearance. The happy moment had arrived, and Otho heard, with feelings of profound disgust, that, at the bidding of the Pope, Frederick had been unanimously proclaimed Emperor of Germany.

Otho struggled, but in vain. Even the help of our King John at Bovines, in Flanders, could not recover for him his lost power. After the overthrow of that famous and fatal day, he passed away into retirement and lived in peace till he died.

The fate of young Frederick was exactly the reverse. He stood in full light before the world; and henceforth had not a tranquil day as long as he existed. The Pope had exacted from him, before his elevation to the throne, a solemn engagement to lead a crusade into the Holy Land,—and now claimed performance. Frederick would gladly have enjoyed luxurious leisure in Apulia, but Papal importunity was too strong for him. After various delays, he was ready to embark with a large force, when a pestilence broke out and destroyed nearly the whole of the troops. Gregory the Fourth, who now wore the tiara, in a fit of exasperation and disappointment, published a sentence of excommunication against him. Frederick, in return, publicly denounced Gregory as "a blood-sucker," but still led the shattered remnant of his forces to the East, with the literature of which he had been familiar from his earlier years. The haughty Christian knights treated the excommunicated monarch with marked contempt. Frederick, however—though with the curses of the Church upon him—served the Christian cause far better than many leaders who were the spoiled children of Rome. He entered into treaty with Sultan Kameel, who not only opened the gates of Jerusalem to him, but with his own hands placed the kingly crown upon Frederick's head.

The barbarian and the Christian acted like two humane, tolerant, and sensible men. With Frederick for King, the religion of every man in the Holy Land was left to his own conscience as a matter betwixt him and his Maker. The "Church" was indignant, and the ultra Templars sought to get rid of Frederick by assassination. He escaped them, however, thanks to the noble fidelity of the Mohammedan Kameel, ultimately re-embarked, and reached Italy in safety.

After subduing various enemies at home, and compelling the Pope to annul the sentence of excommunication, he spent some fifteen happy years in Apulia. In his joyous Court, he was surrounded by poets, philosophers, scholars, minstrels, and ladies of exquisite beauty. He has the renown of being the first who wrote verses in the popular Italian; he disputes with Delle Vigne the invention of the Sonnet; and in his scientific studies he was the pupil of our old friend "Michael Scott, the Wizard."

During this happy period, his son Henry administered the affairs of Germany. The savages who lived on horse-flesh, were addicted to habitual intoxication, and for whose wild country there was no other name than Po-Russia (P'Russia), or "near Russia," which it has ever remained, were finally subdued. Germany itself was distracted by religious feuds and sanguinary quarrels of the nobles and of churchmen. To crown all, Henry openly rebelled against his father; but he was defeated, made captive, and he died in prison. Frederick, on hearing the news of his decease, remarked that he had cared nothing for the rebel, but that his heart was touched by the death of his boy.

We have said that Frederick was the first

poet who wrote in the vernacular Italian. He was also the first Emperor of Germany who published an ordinance for the regulation of the empire, in German. This was done on the general pacification, after the defeat of his rebellious son. Previous to that period all documents had been rendered in Latin.—Peace, however, was not of long duration. Frederick got embroiled with the Milanese, and afterwards with the Pope. Among the forces which he led into Italy were 10,000 Saracens, whom he retained in his pay. There was something Eastern in his tastes, and at his marriage with Isabella, sister of our Henry the Third, a long train of camels graced the nuptial procession. When he again became at feud with Gregory, the latter once more excommunicated him. "We deliver his body to the Devil," said the pious Pontiff, "in order that his soul may be saved!" and thereupon he absolved Frederick's subjects from their allegiance. He went further, and thought to render the Emperor execrable by accusing him of having declared that Moses, Jesus, and Mohammed were three equally great impostors. Frederick *did* laugh at "Transubstantiation," but he never was guilty of the charge laid against him by the Pope. Mrs. Busk not only proves his innocence, but tells us who, in all probability, *was* guilty of the blasphemy.

It is impossible to describe the horrible and convulsed state into which Germany was now thrown. Between the Church, the Crown, pretenders to the crown, and even a Tartar invasion, the whole country was rendered desolate. Amid it all, the excommunication against Frederick was renewed by Innocent the Fourth. This was done with extraordinary solemnity, and was replied to in a similar spirit. The monarch ordered his seven crowns (the Imperial, the German, the Lombard, the Burgundian, Sicilian, and those of Sardinia and Jerusalem,) to be brought to him. He placed one on his head, and with his hands touching the others, he exclaimed—"Noch hab ich sie, und kein Papst soll mir sie rauben!"—(I have them yet, and no Pope shall filch them from me!)

Henceforward, Frederick endured unbroken adversity. His towns fell from him, his friends conspired against his life;—there was so little of law that several cities entered into a *Hansa* or confederacy (the Hanse League) for mutual security; and amid the unutterable and general catastrophe Frederick died, worn out by calamity, in 1250, at Firenzuela.

The interregnum that followed was accompanied by increase of misfortunes. Two of the rivals for the vacant throne, Conrad, the son of Frederick, and the Papal puppet, William of Holland, soon died. At this juncture the Imperial crown was put up for sale, and Richard of Cornwall (brother of the English Henry the Third) and Alfonso of Castile bought the votes of different Electors, and respectively called themselves "Emperor." Richard was, perhaps, the more generally acknowledged; but the Pope exercised almost an unlimited control over the whole empire. He would not decide between the two competitors,—but when Richard died, he entered into negotiations with the Electors. The result was that Alfonso was disregarded, and a man was raised to the throne unconnected with any faction,—at once eminently warlike, exclusively aristocratic, and was bound, soul and body, to obey the Pope. That man was Rudolph of Hapsburgh, the first of the race whose descendant now wears the Imperial crown of Austria. Rudolph was crowned in 1273.

But we have not quite done with the house of Hohenstaufen. Frederick the Second left the Viceroyalty (under Conrad) of Apulia and Sicily to his other son, Manfred. The Pope

gave it to Charles of Anjou, and Manfred fell in battle fighting for his right. The youthful Conradin, son of Conrad, whose beauty was only equal to his eloquence, and whose bravery made him the idol of all hearts, took up arms to recover his inheritance. After brilliant successes against the French troops of Charles of Anjou, young Conradin was defeated and captured, with his faithful friend, Frederick of Austria. They were prisoners of war;—yet the base Charles of Anjou not only had them executed, like common criminals, but he looked on while the bloody deed was doing. The details are among the most dramatic in this highly dramatic story. The death of the last of the Hohenstaufen, which took place in 1267, cannot be read without emotion. The boy—he was but eighteen—said that his innocent blood cried for vengeance on his French murderers. The hour for vengeance struck on the Vigil of Easter, 1282, when the Sicilians, weary of the oppression of the French, massacred every French person, or of French extraction, in the island,—save one. That one was Guillaume de Porcelet, whose virtues gained this welcome exemption even in the hour of cruel and indiscriminate vengeance.

Such is the story of the Hohenstaufen, from the time when the young Count of Buren stood by the tomb of Charlemagne, and longed for a throne, to that when the youthful Conradin stood on a scaffold, and lost a throne with his life. Mrs. Busk has brought this eventful story to a close in the two volumes now before us. It is one of unusual interest in itself, as regards the fortunes of the chief personages, and also in its details touching the morals and manners of contemporary society. These details have reference to the picturesque mendicant orders, the zealous Waldenses, the persecuted reformers of Albi, the famous and fatal "Children's Crusade," the awful and mysterious tribunal of the *Vehmgericht*, the cruelty of the nobles, and the long-suffering of the poor. That Art and Science barely lived in such times would almost seem miraculous; but they did more than live—they may be said to have even flourished. The quiet cloister sheltered many a scholar and sage. Intellect could boast of more profitable victories than those accomplished by brute force. Our extracts from the early volumes of this laborious work treated of St. Bernard and of the siege of Acre,—we now give an incident which is among the most interesting of the concluding volumes. There were other Crusaders besides *men*.—

"Whilst the contest for Germany had been in progress, occurred one of the strange incidents peculiarly characterizing the middle ages. This was a Crusade of children! It began in France, where, even during the heat of the Crusade against the Albigenes, Robert de Courçon, an Englishman, formerly the school or college friend of Innocent III., at Paris, and now his Legate there, was preaching a Crusade for the recovery of Jerusalem. Though an able man, the preacher was hot headed, and performed his office after the manner of Peter the Hermit and his enthusiastic associates, giving the Cross to all descriptions of persons, fit and unfit, indiscriminately. His passionate exhortations inflamed all minds, and in 1213, had actually frenzied a shepherd boy named Stephen. This lad asserted that the Saviour himself had, in a letter addressed to the King of France, authorized him, Stephen, to preach and lead a Crusade. Children of all ranks and of both sexes, in spite of their parents' utmost endeavours to restrain them, flocked to this juvenile leader, until he was at the head of 30,000 French boys and girls. From France the mania spread into Germany, where another boy collected an army of 7,000 children: amongst whom, however, there are said to have been some adult individuals. The German division of this parody upon the favourite and—as believed—hallowed

enterprise of the epoch, crossed the Alps and reached Genoa, where the discovery that hence the way to Palestine was by sea, for which money was indispensable, put a final stop to the progress of the strange army. Well was it for those who, in whatever station born, there remained as servants to the Italians! The majority, in their opposite attempts, some to proceed, by begging, or trying to steal a passage, others, by retracing their steps, to return home, were plundered and ill used; of the last, moreover, numbers died of heat, hunger, thirst, or fatigue, by the roadside. A few only eventually found their way back to Germany, where the males became objects of ridicule, the females of worse, their chastity not being supposed to have survived the perils of such an expedition. The lot of the French host of juvenile Crusaders was even more disastrous. Headed by Stephen, borne in state in a tapestried waggon, they arrived at Marseilles, where some merchants, professing unbounded admiration of their heroic piety, offered them a gratuitous passage to Palestine. Of course the bewildered children, utterly at a loss how to proceed, gladly accepted both admiration and offer. They are said to have embarked in seven ships, so scanty an allowance of room for 30,000 passengers, of whatever growth, as to induce a hope that the numbers may be somewhat exaggerated. Of these seven ships two were wrecked off Sardinia, when every soul on board perished, and those so lost were the least unfortunate amongst the shepherd boy's host. For the merchants, whose fair show of disinterested kindness and piety had entrapped the poor children on board their ships, carried their dupes to Africa, where they sold them into Moslem slavery."

From the hard fate of these poor children, let us turn to an amusing illustration, showing how the most pious of knights thought nothing of breaking one of the commandments, if he could only establish thereby a character for sanctity.—

"A knight named Dalmace de Sergy, deeply grieved that all his toils and sufferings, by sea and land, had not brought him to the Holy Sepulchre, earnestly supplicated God to inspire him with some means of serving the cause of religion, equivalent to the now hardly possible fulfilment of his vow. The idea of enriching the Abbey of Clugny with relics occurred to him, and he consulted the Cardinal-Legate, who had now repaired to Constantinople. The Legate approved of the idea, provided the relics were not procured by purchase, which, as simony, would be sinful. The sin of simony, Sir Dalmace sedulously and successfully—if, to the lovers of common honesty somewhat startlingly—eschewed. Having fixed his desires upon the head of a Saint, bearing the name of Clement, he, in company with a crusader-monk of the Clugny order, visited the church, hallowed by his relic. Together they there performed their devotions, and then solicited a sight of the sacred treasure. It was exhibited, and whilst the monk gazed as entranced, Sergy engaged the ecclesiastical exhibitor in conversation, drawing him, as if accidentally, to a little distance. The Monk, left alone with the coveted prize, tremblingly put forth his hand, and not venturing to purloin the whole head, piously broke off the under jaw. With this treasure safely concealed, he rejoined the Knight, and both hastened away. 'How didst thou manage?' asked the warrior of the churchman; who prefaced his answer with the remark, 'I am highly gratified with the portion I have obtained;' when Sergy interrupted him with: 'What! Portion? Hast thou not the whole head?' The Monk explained his fears of attempting too much, and showed the purloined jaw. The enraged knight exclaimed: 'That is nothing! Hie thee home, however, and secure what thou hast, whilst I see to make good thy default.' Sergy now, selecting another confederate, returned to the monastery, knocked at the door, and there asking received permission to seek for his gauntlet, which he must, he said, have dropped in the church. His companion amused the porter and monks at the gate, whilst he, seeking his gauntlet, crept to the shrine behind the altar. There he found two Saints' heads, but recognizing St. Clement's by the deficient jaw, hid it under his cloak, and rejoined his friend, displaying the alleged lost gauntlet. They mounted, and rode off triumphant.

But not yet was his hallowed booty out of danger. The monks soon discovered their loss, and pursued the depredators with loud outcries. Sergy instantly transferred the head to his companion, who made off with it, whilst he, facing about, confronted his pursuers, and asked what they wanted with him. They taxed him with the theft; he asserted his innocence, and opening his cloak, showed that he had no hidden prize. The monks were foiled. The Knight's only anxiety now was to be quite sure that he had got the right head; and this he ascertained by inquiries respecting relics, by sending divers friends to the church, some to ask for relics, others to request a sight of St. Clement's head. To all was the loss related and lamented; and Sir Dalmace de Sergy, well satisfied, set sail for France, presented the head to the mother Abbey of Clugny, and dictated a narrative of his exploit, whence this detail is taken.

We have alluded to the Oriental tastes of Frederick the Second:—here is a pretty Eastern entertainment given by him to his wife Isabella, in her apartment,—Richard of Cornwall looking on.—

"Two wondrous fair Saracen maidens presented themselves, standing each upon two balls. Upon these balls they moved over a polished floor, striking their cymbals in harmony with their gay song; fled each other, sought each other, intertwined their arms in divers pretty attitudes; then, discarding a ball apiece, gracefully pursued the discarded balls, each moving upon her single remaining ball; recovered the others, and began a new series of dances in various fashions."

After the death of Conradin, Frederick, and many of his friends—a proceeding which rendered the gallant French knights indignant against their merciless master—Charles of Anjou, the executioner himself, was put to death. His living would have ruffled the pride of the nobility of all nations.—It was deemed unfitting that a low-bred fellow should ever be able to boast that he had destroyed with his own base hand so many gentlemen of high-born lineage! Tradition states that when the blood of Conradin gushed forth, an eagle swept downwards from the clouds, dipped a wing in the flowing blood, "and soared again skyward out of human sight." Mrs. Busk adds:—

"These are mere legendary traditions; but one superstitious observance traditionally connected with Conradin's fate is sanctioned by the authority of Dante, and also of Boccaccio, a courtier of the royal executioner's grandson, and more than a courtier of his great-grand-daughter. The Sicilies cherished a popular belief, supposed to have been imported into Magna Grecia from the mother country, but said by these mighty Florentines to have equally reigned in Tuscany, that, by eating a soup, concocted for the nonce of certain specified ingredients, over or upon the body of a murdered person, the murderer, if not quite cleansed of guilt, was, as by a charm, protected from the vengeance of the slain man's friends and kindred. A rumour makes Charles eat such a soup, over the mangled bodies of Conradin and his fellow sufferers. That Charles should be superstitious is not strange; but much so, that he should thus betray his own consciousness that his pretended judicial proceedings were a sanguinary farce. Conscious guilt must have stimulated the fear of vengeance, compelling this tacit confession."

With this extract we must close our notice of Mrs. Busk's volumes. Our analysis will show that the theme she has selected—one not very familiar, perhaps, to general readers in this country—is neither so dry nor so dull as Mediæval subjects are summarily held to be by unreflecting persons. There are so many strange things in these volumes as to disprove the assertion of St.-Pierre that "the narrative of the present is the one of the past, and may serve for that of the future." In one respect this work confirms the remark of Voltaire, that "history is the true Book of Kings." Its pages show the folly of mere ambition, and the terrible penalties paid for being great. They, moreover, remind us of the truth of a very commonly-

circulated maxim, that the story of the sufferings of a people is no other than that of the follies or crimes of their chiefs. With the exception of Conradin, there is scarcely an eminent individual named throughout these last volumes for whom we can entertain much sympathy, or for whom we can feel respect. They all act like "divinely-chartered" tyrants, as if it had been their mission to oppress that poor who often served them well, and as often cursed them heartily. Between these parties Mrs. Busk holds a judicial position, and awards praise or blame without passion. She deserves the thanks of those who are desirous to study this portion of Mediæval history, for placing before them in one connected narrative the complicated story of the Imperial House of Hohenstaufen told with fairness, fullness, and lucidity.

Pneuma, or the Wandering Soul: a Parable in Rhyme and Outline. By the Rev. W. Calvert, M.A. Longman & Co.

By-gone Moods; or, Hues of Fancy and Feeling, from the Spring to the Autumn of Life. By the Rev. T. J. Judkin, M.A. Same Publishers.

THESE volumes have some points of resemblance. They are both written by clergymen, and are profusely illustrated. The writers are both poets and both artists. Good sense, fine feeling, and a high moral tone characterize both volumes. The differences are also striking. Mr. Calvert has chosen a fanciful theme on which to exercise his gifts of hand and heart, and he has treated this theme with noticeable sweetness of line, as regards the mere music, and with originality and humour as regards the construction and story. Mr. Judkin has been less bold, if not less happy. The common joys and sorrows of the world, new loves, old friendships, pleasant scenes in nature, well-remembered books—these have been the springs of his inspiration.

Mr. Calvert's fable—with its old Greek names and Exeter Hall machinery—is a work implying the possession of fine powers of imitation, a ready utterance of rhyme, and a graceful and active fancy. *Pneuma*, the Spirit, has a foster-brother, *Sarx*, the Flesh—a lumpish idiotic thing that leads her into temptation, and prepares the drama of her life. We will show our reader how Mr. Calvert introduces these two beings:—

She seemed indeed to mortal sight
A thing made up of youth and light,
Save, for a chain of gold, around
The maiden's marble temples bound,
In the joyous sunshine glowing,
Her yellow tresses free were flowing.
On her high and placid brow
A crosslet shone of rubies bright;
And purer than the drifted snow
Her silken robe of dazzling white:
The gem on *Pneuma's* forehead worn
Proclaims her for a princess born;
And who that ever chanced to see
That look of high serenity,
The lofty mien, the softened fire,
That lit those eyes when'er she smiled,
But knew King *Xen* was the sire
Of that fair-haired and beautiful child!
But not without a vassal guide
The maiden wandered; by her side
A dwarfish form, in quiet way,
With eager footsteps urged his way.
In years he was of *Pneuma's* age,
Her foster-brother and her page,
Who, as his weeping mother said,
Was in her first-born's cradle laid
By envious fairies, on the day
They stole her lovelier babe away.
Small doubt but that the tale was true;
For as the infant older grew,
In outward form uncouth and lame,
His fancy more distort became;
And little pleased the wilful child
But silly sports and roivings wild.
Beside the brook he loved to lie
And count the bubbles floating by,
Or eagerly to chase and seize
The thistle-down upon the breeze;

And this was all his boast,—he knew
Where gayest weeds and wild flowers grew;
From highest bough the nest he bore;
And fished the squirrel's hidden store.
And thus he grew, a wayward boy,
With mischief for his dearest joy.
Still *Pneuma* loved poor *Sarx*, and he,
Her playfellow from infancy,
Was ever near the royal maid,
Seldom her wishes disobeyed,
And, daft to all the world beside,
To her nor rudeness showed nor pride.

How *Sarx* leads the Spirit into temptation, how they behold visions of pleasure "disguised as happiness," and fall into the power of the proud Earl Phosphor, we refrain from telling. But we will give, as sample of Mr. Calvert's allegorical faculty, a part of one of the dissolving views:—

There, on the blood-beerimasoned tide,
In gilded pinnace side by side,
While erminéd monarchs ply the oars,
And shouting nations line the shores,
Ambition, and his sister Pride,
In pomp triumphant onward glide.
On his plumed casque and diadem
Shone many a pearl and priceless gem,
And his dalmatic's purple flow
Reached his steel-buskined feet below.
While grasping he, in either hand,
A laurel wreath and reeking brand,
And seems his haughty gaze to bend
To where the distant hill-tops blend
With the bright ether, as if seeking,
Amidst the golden cloud-locks streaking
The glowing west, some region new
To war with, ravage, and subdue.
And there was False Love, with her witcheries,
Her panting bosom and impassioned eyes,
Cushioned in poets, on the deck she lay
Of a gay barge, by silver cygnet drawn,
And from her ivory limbs, in wanton play,
The sportive zephyrs snatch the filmy lawn.
Buoyant in air, the dimpled Cupids spread
A silken awning o'er her languid head;
Enraptured minstrels sing around her couch,
And at her fair feet Wealth and Honour crouch.

And there was Hatred: from the listéd field
He rode a victor; on his blade and shield
Was blood—the blood of one in former days
His friend and comrade, but his rival since.
Proudly he rides beneath the admiring gaze
Of high-born dame, of prelate, peer, and prince;
And all around the ever fickle crowd
Toss up their caps, and shout their plaudits loud.
There too was Indolence: upon a green bank laid
Of mossy turf with moon-wool interwove,
Beneath the pearly-blossomed chestnut's shade,
Supine he lists the breeze-stirred boughs above
Fitfully mingling their leaf-whispers sweet
With the birds' noon-day song; whilst at his feet
A silver brook in sparkling ripples played,
And secretly from forth the neighbouring brake,
Stole down the sunny bank a venoméd snake.

Those who care to see how *Pneuma* escapes from the meshes of temptation, and regains the firm land from which she had been seduced, should turn to Mr. Calvert's very pretty parable.

Mr. Judkin deals with homelier topics; but his eloquent trifles have been highly favoured. His sonnets are illustrated by Messrs. Ward, Leslie, Stanfield, Webster and Mulready, and other artists only less highly placed. We give a couple of specimens of the sonnets; but for the beautiful illustrations to these we must refer to the volume itself.—

On leaving Ireland.

There is a picture painted by the hand,—
The master-hand of Reynolds,—where you see,
Betwixt the Tragic Muse and Comedy,
Our Garrick all irresolutely stand.
While each is striving for supreme command:
The one of air majestic, calm and free,
The other with wild eyes of wanton glee:
And so stood I on Erin's ocean-strand:
Pleasure on this side plucked my sleeve and told
My yielding ear the joys of longer stay,
Till with a grasp, which made my blood run cold,
Duty forbade another hour's delay,
In voice so stern that Pleasure loosed her hold,
And I, with fearful aspect, took my way.

Of a Pool.

Amid a common where no herb will grow,
There is a stagnant water, dark and deep,
And still, as the compressed lips that keep
A guilty secret (save indeed one low
And hushing sound which, waving to and fro,
The conscious sedges make). Upon steep
And broken bank, where coiling adders sleep,
Stands a bare tree whose date no man doth know;
A place of evil, loneliness and fear,

Befitting well its tale; for there they say
Was found a floating babe, and frequently
Beneath that blasted alder will appear
In dark relief against a moonlit sky,
A shadowy form—that glides, as you approach, away.

Some of the illustrations—and not the least interesting—are from Mr. Judkin's own pencil. Altogether, these offerings from the Church to our shelf of finely embellished books of poetry are very interesting and very welcome.

Cuzco: a Journey to the Ancient Capital of Peru, &c. And Lima: a Visit to the Capital and Provinces of Modern Peru, &c. By Clements R. Markham. With Illustrations and a Map. Chapman & Hall.

Life in Brazil; or, the Land of the Cocoa and the Palm. With an Appendix, &c. By Thomas Ewbank. With over One hundred Illustrations. New York, Harper & Brothers; London, Low & Co.

A pair of books of travel devoted to different shores of the same continent could hardly include greater dissimilarities, as regards style, than do these two works. Mr. Markham's matter is good, but his manner is dry. While we are in the midst of description of Cuzco and of personal adventure undergone in reaching the place, we are suddenly called by him to gird ourselves up for a study of "the History, Language, Literature, and Antiquities of the Incas." Later in his book, on arriving at Lima, we are with a like compulsion snatched from such slighter and more personal matters as make up the charm of "light reading," to contemplate "a sketch of the Vice-regal Government, History of the Republic, and a review of the Literature and Society of Peru." Let no one conclude from what is said that we reject that treasure so often invoked, so rarely discovered—"useful knowledge," concerning countries less trodden than the generality of districts described in print. We merely question the taste which has here mixed it up, in unsatisfactory doses, with fare more professedly trifling,—regretting that what would be considered the light portion of Mr. Markham's volume is too heavy, while that which (we suppose) would stand for its ballast is too light—the compound thus losing all distinctive character.

The ordinary journey to Cuzco must be sufficiently full of adventures if Mr. Markham is to be trusted. A lithograph which heads his fourth chapter, showing the Bridge over the Apurimac,—a fragile curve of rope-work, flung from steep to steep over a torrent at a giddy height above the stream,—is enough to give nervous persons "nightmares in their bed." A night and morning picture, which exhibits the average, not exceptional, demands made on the endurance of the pilgrim to Peru, contains one of the best passages of description afforded by Mr. Markham's volume.—

"The pampa, where the roads divide, was covered with snow, surrounded by lofty mountains, and intersected in every direction, at this season, by huge rivers dashing along furiously, some to the Atlantic, and others to the Pacific, and swelled by thousands of smaller streams and waterfalls, that rushed noisily across the path at every yard. The sky was charged with thick mist, snow was falling heavily, and the roaring waters on every side made a deafening noise. Perched about, among little heaps of rock, were numbers of biscaches sitting on their hind legs, while here and there was a group of vicuñas quietly resting in the snow. It was a wild and dismal scene, and the rivers in their swollen state were very difficult to cross, the foaming flood coming down with tremendous force, frequently reaching up to our saddles. As night approached we reached the *cumbre*, or highest part of the pass, in a narrow defile surrounded by frowning peaks of black rock, which contrasted strangely with the masses of snow that capped their summits. Here the cave was situated

where the night should be passed. It consisted of an overhanging rock in the face of a perpendicular cliff, but to our horror we found it full of water, with a stream dripping from its roof. The ground in the vicinity was covered with large tufts of a long kind of grass called *ychu*, heavily charged with snow, which rendered it impossible to lie down. The night was pitch dark, a heavy fall of snow was coming down, and owing to the great elevation the spirits would not ignite. Under these depressing circumstances, with Agustín Carpio ready to sink under the weight of our misfortunes, after a cold supper of almonds and raisins, &c., it was necessary to pass the night in a standing position; so placing my head on the mule's back, I passed a tolerably comfortable night. From the uproar around us sleep was impossible. At about 10 p.m. the thunder began to roar loudly, above, around, and below us; while flashes of forked lightning illumined the scene with its dazzling light, exposing to view the craggy peaks of the cordillera, and then again leaving us in utter darkness. It was the most sublime sight I ever beheld; perched thus, in the very midst of Heaven's artillery, with the thunder crashing far beneath our feet, and the black peaks appearing and disappearing in the intervals of the flashes. As morning dawned, nature assumed a more cheerful appearance; it ceased to snow, the heavy mists gathered themselves together, and rolled slowly down the ravines, and at 5 a.m. we recommenced the journey. After the summit of the pass has been crossed, the road passes for two leagues down a very steep declivity composed of large slippery rocks, with waterfalls tumbling over them. In some places the mules had to jump down four feet, at others the path was entirely gone, and the beasts had to spring from one ledge to another, where a false step would have plunged us to the bottom of a yawning precipice. At length we completed the descent, and entered the broad valley of Palmito Chico, with the river of the same name flowing through its centre. It was covered with excellent pasture, where herds of cattle were grazing, and bounded on one side by the snow-capped cordillera we had lately passed, and on the other by a less elevated range of mountains, whose summits were also covered with snow. At this period of the year the river was impassable, but by making a round of two leagues, we crossed it by a natural granite bridge, called Kumi-chaca, and after another league of precipitous road, reached a shepherd's hut, the first habitation on the interior side of the cordillera. Surrounded by wide grassy slopes, where sheep and llamas were grazing, the little hut was built in a circular form, of round stones, with a conical roof of ychu-grass. The large family of children and dogs, in this far distant abode, appeared in comfortable and happy contrast with the scene of the preceding night; and as the usual place for crossing the river of Palmito Grande was now impassable, a pretty little barefooted Indian girl undertook to guide us to a temporary bridge which the shepherds had thrown across the river. Having passed over a range of mountains covered with long grass, we commenced a most perilous descent, until the precipice became at last perfectly perpendicular, and our footing as slippery as glass from numberless little streams trickling over its sides, and, after a descent of five hundred feet, uniting with the impetuous torrent. We then had to skirt along the edge of a precipice, on a path so narrow, that while one leg grated uncomfortably against the rocks, the other hung sheer over the abyss. Nor was this the only peril, for these numerous streams had, in their course over the path, worn it away in many parts. In one place, the only track ascended a nearly perpendicular rock for eight feet, with nothing but little ledges, in which the sagacious mule stuck the points of her hoofs. At last the mass of projecting rock approached the other side of the abyss, and here a few poles had been thrown across to serve as a bridge. Five hundred feet below, the torrent dashed over huge masses of rock in its wild career, hedged in by hardy little thorn-trees of a deep mournful green, which managed to take root in the clefts and droop over the seething foam. Above us, on one side rose the mountains, straight up for at least 2,000 feet, with beautiful cascades descending in every direction,—some of them with a fall of full 800 feet,—while on the other side was a lower and less abrupt range.

The scenery at this point was magnificent beyond description. It was a momentous second or two that passed, as we ran over the slender poles, which rolled about at every step, and rendered a footing very unsafe. A league more of mountain road brought us to a narrow swampy plain, surrounded by hills, and in the face of a cliff in one of these was the cave of San Luis, where we passed the night."

There seems, even now, no want of "physiognomy" (as the French use the word) in "the City of the Incas,"—and this of an individuality belonging to days later than those when—

"The dramatic representations took place in the Huacay-pata, and here it was that the people danced in a circle extending round the whole open space, each man holding a link of an immense golden chain, to commemorate the birth of Huayna Capac's eldest son, who was afterwards called Huscara, or the chain."

The Religious orders belonging to Papal Christianity grasped the district very firmly from the hour of its conquest. On the site of the palace of this very Huayna Capac now stands the Jesuits' Church,—a massive and corrupt pile in the *plataresco* style, which, nevertheless, as a building (to judge from the representation given) has points of its own as peculiar as the individualities of Byzantine architecture; like those, arising probably not from calculation so much as from convenience, and from the necessity of adapting ancient temples, symbols, and ornaments to the service of new creeds.—What wild adventures have not these Roman Catholic shrines and places of retreat in the New World witnessed! For the mere purpose of romance—as Romance was understood in the "dear, horrible" days of Anne Radcliffe, before the opening of that far more trashy school of novelists, who have kneaded up controversy into fiction,—the shrines of Peru must be a treasury rich, to Peruvian abundance, in picture and in reminiscence. Here, for instance, are we indebted to Mr. Markham for some notice of a gentlewoman, whose doings, as a *Dracansir*, outdid the most dashing feats of Mdles. La Maupin and D'Eon:—

"There are two nunneries in Guamanga, Santa Clara and Santa Teresa, the former of which was the scene of a strange romance. In 1617, a young ensign in the Spanish army having slain his adversary in a duel, fled to the bishop's palace for sanctuary. His name was Don Alonso Diaz Ramirez de Guzman, and he confessed to several other murders of the same fashionable kind. From various circumstances, however, the suspicion of the bishop was aroused; and, after undergoing an examination, the youthful duellist proved to be a woman. A full confession then followed: her name was Doña Catalina de Erauso, a nun of the convent of San Sebastian, in Guipuzcoa, whence she had escaped, and, dressed in man's clothes, embarked for the New World. Landing at Payta, she eventually attained the rank of ensign, and became famous as the greatest duellist in Peru. The bishop placed her in the convent of Santa Clara, whence she was subsequently sent to Lima with a guard of six priests, and placed in another convent, where she remained for two years, and was finally transmitted to Spain. It is added, that the pope eventually granted her permission to wear man's clothes, and she went out to Mexico as an officer in the viceroy's guard."

And here, as described by Mr. Markham, is a rite "in the rich valley of Curahuasi, where there is a small Indian village surrounded by large sugar estates."

"After dinner we went forth to hear Dr. Taforo preach a sermon in the little village church. It was, though formerly possessed of some architectural pretensions, in a deplorable state of dilapidation, and entirely without a roof, except a sort of shed over the high altar. It was the feast of 'Nuestra Señora de los Dolores,' and the altar was lighted up with more than a hundred tapers, while an ugly doll, with six tin swords stuck into a crimson heart outside her gown, represented the Virgin. Though the night was pitch dark, and a shower of rain was falling, the

church was crowded with Indians of both sexes, and of every age, and presented a strange and interesting scene. The bright light, with clusters of attentive and admiring faces grouped round the altar, contrasted forcibly with the profound darkness of the body of the church: whilst, over head, the black clouds drifted heavily across a pale powerless moon, and the roofless gable of the western end stood out boldly against the threatening sky. By the altar stood the tall figure of the Chilian preacher, in a satin cassock, sitting close to the body; exciting his audience by the earnest expression of his pale and handsome face, and his graceful theatrical declamation, rather than by his words; for few of the Indians understood any language but their native Quichua. He descended with great eloquence and command of language on the sublime perfections of our Lady of Grief, and pointed to her as the star of hope to which the storm-tossed mariner must look for protection and guidance, amidst the furious waves and lowering clouds of this nether world. When he concluded, the Indians rushed forward to kiss his hand, and it was a disputed point among the higher dignitaries of the village, whether they were visited by an *avatar* of St. Paul, or of St. Luis Gonzaga."

Our extracts will indicate the nature of the pictures which Peru furnishes for any one gifted with eyes to see. In justice to the tone of remarks adopted, we must add, that they are some of the most amusing passages in our author's volume.

Mr. Ewbank, the other South American tourist before us, stands at the very antipodes to Mr. Markham,—save in his indifference to proportion and disproportion. He is too prolix, too universally cheerful. The life of a Brazilian saint—the bill of fare of a Brazilian eating-house—the charms of a Brazilian Lady—are, one and all, touched by him with the same prosy and good-tempered minuteness; and lest his pen should fail to instruct friends at home as to the precise form and order of the curiosities so gathered and catalogued, Mr. Ewbank has liberally illustrated his book by marginal woodcuts, of a quality which takes us back to the old days when the 'Orbis Pictus' was published for the enlightenment of those who never could travel. A single extract will do sufficient justice to Mr. Ewbank's manner of setting to work, and absolve us from multiplying quotations.—

"There are three or four eating-houses in Rio. I beg the reader's pardon for having fatigued him so long without asking him into one. Here is a Casa de Pasto, patronized by merchants, silversmiths, and shopmen. We pass through a little apartment in front, into a rather dark and moderate-sized one behind. Drawing chairs to an unoccupied table, a printed bill of fare, with prices, is laid before us. The charges are low: for 98 cents two of us had soup, beefsteaks, boiled tongue, a ragout, pudding, and a bottle of wine. I refused to have anything to do with the ragout, recollecting Santillane supping on one. I believe there was no cause to fear fishing up such ingredients as he did, but there was no getting rid of certain impressions where so many things recalled the adventures of the godson of Gil Perez. Besides, it was the conscience of a Lusitanian that served up cat instead of rabbit, and who, without owning a goat, managed to sell kids. Then everything that has life and substance is caught and cooked in the interior, if not in the cities of Brazil, Levitical distinctions between clean and unclean being wholly disregarded. After the table was cleared, we fell into conversation with two gentlemen who had joined us. A snuff-box was passed round, and one of the party sneezed, on which another exclaimed 'Dominus tecum'—a common salutation in such cases, and always acknowledged with a polite inclination of the head. A priest came in and took a seat near us; in citizen's dress, I did not recognize him as one till he removed his hat and exposed his tonsure. Although Lent, he did not confine his meal to Lenten fare. Priests are here reputed free livers. Nearly all have families, and when seen leaving the dwellings of their wives—or females who ought to be—they invariably speak of them as their

nieces or sisters, verifying an old Peninsular device, *Ida y venida por casa de mi tia*—It is my aunt's house at which I call. Young coloured men came in, sat down without hesitation at the same table with whites, and, on a perfect equality, took part in the conversation. The prominent feature in dietetics here is the enormous consumption of pork. It is used by the highest and lowest, and used every day. And then what pork! It is all fat; at least what lean appears is but a film—a slip of pink blotting-paper lost in a ledger. One is surprised to find the strongest reasons for prohibiting swine's flesh in warm climes in the East so successfully set at naught here, and under the equator itself. European physicians of long standing here admit that it is as wholesome in Brazil as in any part of the earth. Brazilians are a fat and sleek people, and though the enervating influences of the climate, and the lassitude it induces, prevent them from working off superfluous flesh by labour, as our pig-eating farmers and others do, their general health, and the great age to which many arrive, corroborate the doctors' views. The active native hog—the peccary—secretes little fat. Pork, always held in high esteem in Europe, was particularly so by Spaniards and Portuguese. With them and other people it was usual to begin the Easter feast, in celebration of the expiration of Lent, not with a sirloin or rump of beef, but with a gammon of bacon—a dish often ushered in by a laughable representation, in dough, of Lenten fare and its departure—a dried herring on a galloping steed. The great Spanish dish is the olla, composed of fowls, mutton, beef, and other matters, but never without bacon; hence, 'An olla without bacon is no olla.' And so with the Portuguese and Brazilians.—A dinner without *toucinho* is next to no dinner at all. *Feijão com toucinho* is the national dish of Brazil. For the information of ladies, and of some future Mrs. Glass, the names of a few popular articles of native pastry and confectionery are added. Those on the bill of fare awakened curiosity, as well they might: *Celestial Slices*—fine bread soaked in milk, and steeped in a hot compound fluid of sugar, cinnamon, and yolks of eggs. *Mother Benta's Cakes*—an angelic dainty, invented by an ancient nun of the Adjuda convent; the ingredients, rice-flour, butter, sugar, grated meat of the cocoa-nut, and orange-water. *Widows*—sweet paste, thin as tissue-paper, piled an inch thick on each other and baked. Then here are *Sighs*, *Lies*, *Angel's Hair*, *Egg Threads*, *Weaning-pills*, *Young Negro's Feet*, and another, *Baba de Moça*, which I shall not translate. *Rosaries* are eight and ten-inch rings or strings of praying-beads, by which the Credo may be acquired with incrustated almonds, and Ave Marias counted with pellets of jubbe paste. A word on 'heavenly bacon,' *toucinho do ceo*—a species of light pudding, composed of almond-paste, eggs, sugar, butter, and a spoonful or two of flour—because its name reminds one of olden times. The glorification of bacon is of very ancient date, and arose partly from prevailing enmity to Jews, but oftener from the estimation in which it was held. The most popular and esteemed of carnesous aliments, it was given as rewards for rural, and particularly for connubial virtues. *El tocino del Paraiso el casado no anepiso*—Bacon of Paradise for the married who repent not—is a medieval proverb."

The above is a fair specimen of Mr. Ewbank's manner, whether the matter be serious or sprightly. No former tourist, in our present recollection, has gone so deep as he into the minutiae of ecclesiastical ceremonies, with all the faith, feeling, folly, and furniture mixed up in them by time and conventionalism. "Romanism" (our American author says in his Preface) "is full of interest" to him. He conceives it, further, "a barrier to progress" in any society when it is adopted by the members thereof in all its completeness; but there is no rancour in our tourist's anatomy of Popish performances,—only a too tedious enumeration of relics, processions, legends—of the items (in short) making up the "trumpery," characterized by Milton, which have little to do with the "faith, hope and charity" of any form of belief, be the same ever so acquiescent in its admission of splendour

—ever so nonconforming in renouncing all appeal to sentiment.

OUR LIBRARY TABLE.

Madeline Clare; or, the Important Secret. By Colburn Mayne, Esq. 3 vols. (Hurst & Blackett.) —'Madeline Clare' is a novel written on the model of the Bulwer school; but, instead of studying the careful building up of the story,—the arrangement of incidents,—and the development of plot—in all which Bulwer shows himself so consummate an artist—the author has taken the easier task of writing imitation philosophy, rhetorical descriptions, and profound disquisitions upon inappreciable morality. After getting through pages of the sweet froth of fine epithets and wonderful metaphors, we come to the idea that lies beneath, like the sweetmeat at the bottom of a trifle,—and find it to be in general very small and simple, such as, if it had been expressed in its primitive simplicity, would have been considered as scarcely worth saying at all. Here is a description of Philip Clarges' (the hero's) conversation at eighteen:—"It were as though the scattered streams of thought then swelled into a rich and profound flood of eloquence, not the less deep that it bore the flowers of fancy on its tide. Was his language then, indeed, but the reflex of his soul? and did it seem to say that in this happy home-life those energies were wasting themselves that fitted him for a nobler, and if a nobler, alas! a rougher destiny? Was it for this that when he touched any serious or weighty theme, he seemed so wholly to identify himself with his subject,—for this that his brow brightened, and his dark eyes glowed with earnest fire,—his voice sounded deeper,—his language took a more gorgeous tinge, when he dwelt on the records of the past, and from them made his appeals to the future, which have failed to force conviction on his auditors? Did they all—this thought—this eloquence—this kindly inspiration—tend to the one result; while from the depths of each the sibylline voice of fate called to the destiny that carves out greatness on the rocks of trial." The reader may not understand the above; but that signifies little in fine writing. This gifted youth had, we are told, at that time "faith in the ultimate happiness of the human race," and this astonishing conversation took place at a small dinner party in his own house, consisting of his mother, his aunt, the village doctor, and his cousin—a small young lady of ten years old:—of course he had all the talk to himself, and he went on many pages further "appealing to the days when the Roman Empire sank beneath barbarian invasion." But we must, like "panting time," give up the pursuit of the remainder of this young host's "table-talk." He is in love, of course, and under circumstances of more mystery and disobedience than could have been expected in a hero of such grave pretensions. His first love affair is evidently an imitation of Ernest Maltravers and Alice, although Mabel is somewhat better born and better educated, and there is no breach of Dian's law to scandalize the sympathy of the reader. She is, however, spirited away from him by her father, a man of broken means and morals; her farewell letter is tampered with, and her lover is allowed to think her treacherous and worthless; upon which he confides his secret to his mother, who having other views for him is very glad to hear it, and he leaves his native land to travel for ten years. During his absence another beautiful young heroine grows up for him;—she is a highly cultivated young woman, full of genius, impulse, and the finest sensibilities of humanity;—she is proud and strong-minded, and a first-class heroine. She and Phillip Clarges meet, and of course fall deeply in love,—the lady for the first time of asking. "Like the first blush shed through the white rose, we know not where to catch the first dyes shed by love on the heart's stainless tablets. Even thus a new existence has dawned on Madeline Clare." In real life and with ordinary mortals their love would have run as smooth as glass; but being very high-souled individuals, with a volume and a half of a novel depending upon them, of course everything goes wrong. There is a family

mystery—a plot and a counter-plot—many characters come and go—there is a beautiful lady who was wronged and betrayed before Phillip was born. Mabel, Phillip's first love, comes on the scene; and though she and Phillip never meet, the reader has to follow her adventures. At last, when things come to the point of complication—and consumption, love, despair, and suicide have made as pleasant a state of confusion as the heart of any reader could desire to see—the storm subsides, mysteries are cleared up,—wrongs are set right,—there are two supremely happy marriages,—and the book ends with “the moon shining softly from the lilac sky of the calm summer twilight.” There is a good deal of talent and spirit in this novel, mixed up with a great deal of absurdity. The author harnesses more horses to his chariot than he can hold in hand. Half the people elaborately described and introduced have no sort of connexion with the story; and the hero, such a prodigy at eighteen, does absolutely nothing to account for the flourish of drums and trumpets at his entrance. He settles down into a quiet country gentleman, with the prospect of becoming a J.P. The incidents are improbable—the sentiments high-flown; but, with all its sins, the book is amusing.

Kenney-voo; or, the Sacking of Allaroonah: an Incident of the African Slave Trade. By Thomas Greenhalgh. (Longman & Co.)—“Kenney-voo” is a romance, having for its hero and heroine young Africans of personal beauty and mental nobility, who are taken prisoners by a hostile tribe, sold for slaves, and sent across the Atlantic to Brazil, where they liberate themselves, and return in triumph to their native place, to marry and settle. Mr. Greenhalgh is a platitudinarian, and pays more attention to winding up his paragraphs in meaningless solemnity than to grammatical construction. As specimens of his style, we may select such phrases as—“Deeds of heroism and daring, than which nothing is so captivating to the minds of a barbarous people.”—“But there is one exception to this: a blot that almost mars the whole—‘The forms that walk erect,’ and lord it over bird and beast, are not ‘in native honour clad,’ nor ‘worthy seem’ to pass their lives in so fair a portion of creation.” We cannot guess why Mr. Greenhalgh should call his tale “an Incident of the African Slave Trade,” for a small portion only of the book is devoted to that traffic, and the description of it swarms with inaccuracies. We are bewildered by his account of the chase of the slave, not being aware that any 10-gun brig in the British Navy could sail as swiftly as a Brazilian clipper. But when the same 10-gun brig mounts what Mr. Greenhalgh calls “the deck gun,” and loses her main-yard by the fall of her foretopmast, we perceive that our author is either very ignorant of the rig and build of men-of-war or has fallen in with the Flying Dutchman. After all, a 10-gun brig possessed of such qualities is not more Utopian than an African prince with blue eyes and long hair, or an African maiden who crosses the Atlantic in a slave-ship unsullied. Mr. Greenhalgh has at least the merit of consistency.

The Drawing-room Sibyl. (Brighton, King & Co.; London, Hamilton & Co.)—Here are 300 pages of more or less select passages from poets and authors, so arranged as to form an amusing game for the drawing-room. We find poetical descriptions of character, age, appearance, manner, profession, tastes and aversions, love of music, choice of residence, and lastly, though not the least important in this fanciful category, we have descriptions of “Young Hopeful’s mistress and Miss Fanny’s lover,” in many varieties, ranging from the angel to the virago, and from the gay to the stupid. “The design of the work,” to quote the Compiler’s words, “is twofold: first, to afford a refined and intellectual source of amusement to the domestic circle; and, secondly, to exhibit some of the choicest quotations from our poets, classified in such a manner as to display the various methods in which their genius has led them to treat subjects nearly or altogether identical.” From the writings of 230 poets there have been selected upwards of 2,000 quotations. The book is prettily got up, and printed on cream paper, so as to form a handsome book for the drawing-room table.

The Year-Book of Agriculture; or, the Annual of Agricultural Progress and Discovery for 1855 and 1856, exhibiting the most Important Discoveries and Improvements in Agricultural Mechanics, Agricultural Chemistry, Agricultural and Horticultural Botany, Agricultural and Economic Geology, Agricultural Zoology, Meteorology, &c., together with Statistics of American Growth and Production.—a List of Recent Agricultural Publications.—Classified Tables of American Agricultural Patents for 1854-55.—a Catalogue of Fruits adapted to the different sections of the United States, &c., with a Comprehensive Review, by the Editor, of the Progress of American and Foreign Agriculture for the Year 1855. Illustrated with numerous Engravings. By David A. Wells, A.M., Member of the Boston Society of Natural History, formerly Chemist to the Ohio State Board of Agriculture, Member of the Pennsylvania Historical Society, Pennsylvania State Agricultural Society, Editor of the Annual of Scientific Discovery, Familiar Science, Knowledge is Power, &c. &c. (Peterson & Son.)—We have chosen to give the whole of this extraordinary title-page in full, because it renders unnecessary any more elaborate abstract of the work itself, and, at the same time, introduces us in an amusing manner to the compiler, his associations and previous works. The work is thoroughly American—American in its plan—American in its aspect—American in the borrowed and, one might almost say, piratical character of its contents. It consists of a perfect *pasticcio* of odds and ends, collected from all manner of sources—American, English, Scotch and Irish, French, German, and Italian, on all the subjects mentioned in the title-page, and forming in the mass a really useful book, especially to the American agriculturist, to whom it conveys a knowledge of most of the recent improvements in agriculture and its collateral arts and sciences from this side of the Atlantic. The illustrations consist of numerous woodcuts, which are sufficiently well done, together with four very poor chromolithographs, exhibiting different phases of the cotton-tree.

I Dine with my Mother. Comedy in one Act. [Je dine chez ma Mère, &c.] By MM. Decourcelle and Thiboust. (Paris, Lévy.)—“Two bites at a cherry!”—Two authors for one little act!—As well might there be two critics to the one paragraph which relates to it. “Why then devote any paragraph at all to such a mere French trifle?”—may be asked of sober English recorders. Because, our answer is, this one act,—written possibly as a mere *ephemeron* for New Year’s Day,—still keeps the stage:—and may keep it, possibly, for many days to come. It is one of the “simplicities” to which the satiated public of Paris seems increasingly disposed to return: a protest (dramatic it is true) against much that has lately fretted taste, and chilled hope in watchers of the French theatre, unwilling to accept every kind of story, every combination of passion—because it is capriciously dressed and amazingly acted. Yet the heroine of “Je dine” was anything rather than a “simplicity oman,” (as Sir Hugh Evans phrased it), being none other than the brilliant Sophie Arnould—that notorious opera queen, with a sour sharp voice, and a sharp (if not a sour) wit, whose repartees figure in every casket of specimens of French *esprit*.—The French *prima donna* (“fille d’opéra” was the contemptuous appellation) was in Sophie Arnould’s days expected to be “more fair than honest”—but our heroine was at “the top of the tree”: and in this comedy she is shown on New Year’s Day, deluged with luxurious and extravagant gifts from her court of lovers. No matter; all her money, her wit and her fascination, cannot get her a solitary dinner-guest on the day which is by old religion devoted to household affection. The Prince *Cresus* must go home to dine in the *Faubourg*—the Chevalier, on whom she counts, hoping to pique the richer and nobler man, writes her an excuse, as a matter of course. Nay, her own maid, honoured with an invitation to feast with her mistress, in order that *Sophie* may be spared the shame of solitude, claims her stipulated family holiday. A poor painter, the *prima donna*’s comrade in the “salad days,” ere she had mounted the perilous ladder,—who brings an old picture home, will not

stay for *Sophie*’s splendid dinner; but, touched by her desolate grandeur, asks her to go with him and share his old mother’s cabbage-soup—provided, that is, she will go *incognito*, and not disclose herself to the old-fashioned burgher family as the woman too well known. *Sophie* declines to do this,—touched by the heartiness of her old play-fellow’s invitation and the truth of his cautions—and (to point the moral in the neat French style) the end is, that she takes from the wall the portrait brought home by the painter, sets it before her, and saying “I, too, dine with my mother!”—sits down to her solitary feast of splendid misery and sad memory—as the curtain falls.—The success of such a trifle as this—the heroine of which, moreover, is said not to have been remarkably well personated—may, perhaps, be considered as one of “the straws” which shows that the wind is not blowing in the direction of “Le Demi Monde,” “La Dame aux Camélias,” and other morbid theatrical productions, with quite so poisonous and steady a force as has for some time been the case.

Some fragmentary publications, on social, domestic, and scientific questions, may be strung into a category. *Spirits and Water*, a half-intelligible medley, by R. J. L.,—*The Medical Profession: Suggestions for its Reform*,—*Four Reports of the General Board of Health, on the Parish of Camborne, the Hamlet of Anethwick, the Town of Southport, and the Town and Township of Ulverston*,—*Veterinary Education: a Lecture*, by Mr. John Gamgee,—*Prison Discipline*, one of Capt. Maconochie’s earnest and laborious essays,—and *A Picture of a Manufacturing District: a Lecture*, by Edmund Porters.—*The Doctor’s Vision* is a piece of lurid phantasy, by Mrs. H. H. B. Paull,—*Remarks on Dr. Maillard’s Superstition and Science*, by “Clericus,” contain arguments against the reality of ghostly phenomena,—and *The Structure of Matter, Cause of Gravitation, and Nature and Laws of Electricity*, by J. A. S., suggests many theories, ingenious if not indisputable.—*The Worth of Fresh Air* is a little tract full of plain and wise advice,—the same being intended, by “O Chattry Cheerful,” in *Are You Thinking of Getting Married?*—We have been unable to discover either an object or meaning in *The Queen: a True Letter to Balmoral*.

LIST OF NEW BOOKS.

- Abbott’s History of Hernando Cortez, *fc.* 8vo. 3s. 6d. cl.
 Abbott’s Law of Merchant Ships and Seamen, 10th edit. 32s. cl.
 Airy’s Six Lectures on Astronomy, 3rd edit. 12mo. 3s. cl.
 Alfonsi Quebec Chapel Sermons, Vol. 1, 2nd edit. *fc.* 8vo. 7s. 6d. cl.
 Benmont’s Diary of Journey to the East in 1854, 2 vols. 31s. cl.
 Bohm’s Stand. Lib. “Guizot’s Civilization, by Hamilton, Vol. 1, 2s. 6d.
 Bohm’s Stand. Lib. “Dupuy and De Quincy’s Lives of Michael Angelo and Raphael,” *fc.* cl.
 Books for the Country, “Delamer’s Flower Garden,” *1s.* s.wd.
 Bryce’s Encyclopedia of Geography, *fc.* 8vo. 12s. 6d. cl.
 Burke’s Illustrated Language of Flowers, 16mo. 1s. cl. s.wd.
 Collins’s Series, “Cowper’s Poetical Works,” 12mo. 2s. cl.
 Cox’s Impressions of England, *fc.* 8vo. 6s. cl.
 Douglas’s World of Insects, 12mo. 3s. 6d. s.wd.
 Evans’s Bishopric of Soula, 4th edit. *fc.* 8vo. 5s. cl.
 Gibson’s Village Records, 16mo. 2s. 6d. cl.
 Gosse’s Tenby: a Sea-Side Holiday, post 8vo. 21s. cl.
 Heine’s Book of Songs, translated by Wallis, post 8vo. 2s. cl.
 Knighton’s Private Life of an Eastern King, new edit. 3s. cl.
 McCrie’s Works, edited by his Son, Vol. 3—Andrew Melville, *fc.* 8vo. 14s. cl.
 Mills’s Colonial Constitution, 8vo. 14s. cl.
 Morgan’s Hidden Life, *fc.* 8vo. 2s. 6d. cl.
 Murray’s Handbook for Devon and Cornwall, 3rd edit. *fc.* 8vo. 6s.
 Palliser’s Solitary Hunter, *fc.* 8vo. 1s. 6d. bds.
 Parliamentary Minutes on Pub. & Private Bills, 19 & 20 Vic. 2s. 6d.
 Pigott’s Lay of the Crimea, *fc.* 8vo. 4s. 6d. cl.
 Pillans’s Contributions to the Cause of Education, 8vo. 12s. cl.
 Poems, by Isa, *fc.* 8vo. 4s. 6d. cl.
 Poems, by the Author of “Paul Ferroll,” *fc.* 8vo. 6s. cl.
 Select Library of Biography, “Robert Blake, by Dixon,” *fc.* 8vo. 2s.
 Sewall’s Readings for Month preparatory to Confirmation, *fc.* 4s.
 Shield’s Practical Hints on Moths and Butterflies, 12mo. 2s. s.wd.
 Sowerby and Johnson’s Ferns of Great Britain, plain, 6s. cl.
 Sowerby & Johnson’s Fern Allies, partly colour. 3s. full colour. 18s.
 Spencer’s Plea for Abstinence, *fc.* 8vo. 1s. s.wd.
 Stewart’s Works, edited by Hamilton, Vol. 9, “Lectures on Political Economy, Vol. 2,” royal 8vo. 12s. cl.
 Webster’s Dictionary of English Language, by Goodrich, 16s. cl.
 Webster’s Pocket Dictionary of English Language, 16mo. 1s. 6d. cl.
 Young’s Mystery; or, Evil and Good, post 8vo. 7s. 6d. cl.

ASSYRIAN ANTIQUITIES.

We have much pleasure in announcing that a large collection of Assyrian marbles and antiquities has just been received at the British Museum from the East. This is the second instalment of marbles obtained for the nation by Col. Sir Henry Rawlinson from the excavations in Assyria; and as the sculptures, although of the greatest possible value and interest, are not likely to be exhibited to the public for many months to come, owing to there being no available place at the Museum for their reception and arrangement,

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we are glad to have it in our power to give a brief notice at once of their extent and character, as well as of the time and place of their discovery.

When Sir Henry Rawlinson returned to the East in 1852, with full powers from the Trustees of the British Museum to carry on excavations wherever he might think it advisable, in Assyria, Babylonia, and Chaldaea, he was naturally anxious in the interests of science to coalesce with the French Commissions already established in the country for similar purposes. He accordingly proposed to M. Place, the French Consul at Mosul, that the mound of Koyunjik in the centre of the ruins of Nineveh, which was known to be the great treasure-house of Assyrian antiquities, and which, during the four years that Mr. Layard conducted the excavations, had been in the exclusive occupation of the English, should be partitioned out between the working parties of the two nations; and in furtherance of this proposal he even drew a line of demarcation, which placed all the northern portion of the mound at the disposal of the French. M. Place in the first instance appeared much gratified at being thus permitted to participate in the spoils of Nineveh; but in the sequel, either mistrusting such extreme liberality, or considering the mound of Khorsabad, where he was already working, to be a more favourable locality, he entirely neglected to profit by the offer. In fact, for two full years from this period the northern half of the mound of Koyunjik, which, as it subsequently proved, contained all the most finished and valuable specimens of Assyrian Art, was permitted to lie fallow, while the southern division of the mound, and all the other ruins in the vicinity, were completely ransacked in search of antiquities. At length, in the beginning of 1854, Sir Henry, having sent off his first instalment of 150 cases of marbles and tablets (the greater part of which, it may be added, have been entombed for the last year and a half in the caverns of the Museum, where they are being put together and repaired), and having thus pretty well exhausted all the sculptured buildings excavated up to that period, either by Mr. Layard or by himself, determined to attack the ground hitherto reserved for the French, and as M. Place offered no objection, instructions were issued forthwith to the executive agent on the spot, Mr. Hurmuzd Rassam, to open trenches on the northern platform. The pickaxe had been hardly used, when walls were found cropping through the soil; a suite of chambers was soon traced out, and in the course of a few weeks the workmen had uncovered a spacious Palace, with a perfect labyrinth of halls, corridors, and passages, all richly sculptured throughout. The scenes represented in these sculptures were more diversified than in the Palaces previously explored,—the design and treatment of the subjects were more artistic,—the execution more finished,—the relief higher,—above all, the marbles were for the most part in a very excellent state of preservation, the building to which they belonged having apparently escaped from the fire which had destroyed all the other edifices on the platform, and which, in so many instances, had calcined the marble wainscottings.

In the beginning of February, 1854, Sir H. Rawlinson rode up from Baghdad to Mosul, and, after making a careful survey of the works which Mr. Rassam had been carrying on at Nineveh, selected seventy slabs from this newly-discovered palace for transport to England. These slabs were immediately packed and conveyed by raft to Bussorah, from whence it was hoped they might be transported by some of the East India Company's steam-frigates to Bombay, and there reshipped for England. No opportunity, however, offered for their removal from Bussorah until last autumn, when a sailing-vessel, the *Christiania* Camel, chartered by Messrs. Lynch & Co. of Baghdad, received them on board, and has now brought them to the Thames.

The collection may be thus described:—

I. Twenty-three slabs, forming the walls of one single chamber, and representing a series of royal lion hunts and other scenes relating to the chase. The series is continuous, with the exception of one break. The slabs are in good preservation, and

the design and execution admirable. Among the subjects represented are:—a lion in cage,—the King in his chariot spearing a lion,—the same figure stabbing a lion with a dagger,—a lion just turned out of his cage to be hunted,—the King in his chariot shooting a lion with an arrow, and dead and wounded lions lying scattered about,—men leading hunting dogs,—a park, with a triumphal arch, in which is represented the King hunting lions,—the King returning from the chase in his chariot, &c. This is by far the most complete and interesting series of sculptures yet discovered, and belongs to the culminating period of Assyrian Art.

II. Four slabs from the walls of an enclosure, probably a garden. A lion is here seen crouching among reeds and flowers, which are most beautifully delineated. Dogs in leashes are being led by the keepers, and a tame lion is walking by the side of an African eunuch, who wears a cap ornamented with feathers.

III. Four slabs, exhibiting architectural subjects, viz., the façade of a columned temple, causeway supported upon pointed arches, memorial pillars, tablets, &c.

IV. Eighteen slabs, in a double series, representing scenes connected with the conquest of Susiana. These are beautiful specimens of sculpture, and of the highest interest. The remaining twelve slabs belonging to the Susiana chamber, which were slightly injured, were made over to the French, and have since been lost.

V. Six pavement slabs,—one pavement complete in four pieces, and the two other slabs as specimens. The patterns are most superb; in taste, richness, and elegance, they are, in fact, unique.

VI. Four slabs, representing two mythological figures, which are as perfect as if chiselled yesterday;—and

VII. Eleven other slabs from different parts of the building, selected as specimens, both from the interest of the subjects and the beauty of the execution.

Sir Henry Rawlinson further selected half-dozen slabs from other buildings of the age of Tiglath-Pileser and Sennacherib, and completed the collection by adding two statues of the God Nebo (one colossal and one life-size), bearing the famous inscription of Pul and Sennacherib; together with an obelisk inscribed with the annals of the father of Pul, which thus fill up an important blank in Assyrian history.

The above is a correct list of the marbles sent from Mosul in March, 1854, and which form the most interesting portion of the collection that has now arrived at the Museum. There are, however, in addition to the marbles, nearly fifty cases containing objects of fully equal value to the historical inquirer,—these objects consisting of inscribed bricks, tablets, cylinders, casts of inscriptions, and numerous small relics, collected from the various excavations in Assyria, Babylonia, and Chaldaea.

Our sketch would be incomplete if we did not also notice the continuation of the works at Koyunjik, and the contents of the third instalment of Sir H. Rawlinson's marbles, which may be expected to arrive in June.

After the despatch of the marbles above described, as the Parliamentary grant was exhausted, Sir H. Rawlinson suspended the excavations, and sent Mr. Hurmuzd Rassam to England; but, at the same time, he strongly recommended to the Trustees that a supplementary grant should be applied for, in order to secure for the nation the many beautiful sculptures that still remained exposed in the trenches at Nineveh. This recommendation was fortunately adopted, and, in due course, a further credit was opened, which enabled Sir Henry not only to provide, if necessary, for the transport of the marbles already excavated, but to carry on further experimental work at Nineveh, at Babylon, and in Chaldaea. At the former place, Mr. Loftus, whose services had been transferred to the British Museum on the dissolution of the Assyrian Fund Society, in the summer of 1854, was employed by Sir Henry in charge of the excavations; and, during the following autumn and winter, several additional chambers, belonging to the same Northern Palace on the mound of Koyunjik, were laid bare under that officer's super-

vision. In these chambers, again, sculptures were uncovered similar in character to those previously packed, but of a still greater delicacy of execution; and, as they were found in considerable numbers, it would have been possible to obtain, both from the old and new trenches, a collection of at least 200 marbles, well worth the cost of transport to England; but the Trustees now signified that there was really no room at the Museum for any further extension of the Assyrian Gallery, and requested, indeed, that nothing more should be sent home, except picked specimens of very superior excellence. Sir Henry was thus obliged to limit the supplementary collection from Mr. Loftus's trenches to fifty slabs; and, when these were packed and sent off, he placed the whole of the remaining marbles—between 200 and 300 in number—at the disposal of M. Place, for the French Government, merely bargaining that, in return for this great bequest, our own slabs should be taken on board the Government vessel then known to have sailed from France for the mouth of the Euphrates, and should be conveyed to Europe along with the collections for the Louvre. As soon as this arrangement was completed, Sir H. Rawlinson left Mesopotamia, and reached England in last May.

The sequel of the story is already pretty well known. The English marbles, under careful guardianship reached Bussorah in safety, and were stowed on the river bank ready for shipment in the French vessel, while the French marbles, through sheer carelessness and mismanagement, were lost in their passage down the river,—one colossal bull and half a dozen light cases being the only articles that were saved from the wreck.—When the French vessel arrived in the Euphrates in last June, she was thus disappointed of an immediate cargo; but, as her charter-party admitted of her detention in the river till the end of the year, she was kept at anchor in the Bussorah roads for the full time, in the hope that in the interim some of the French marbles might be recovered. Some desultory efforts indeed were made for this purpose, but they ended in nothing. A vessel of war that had been ordered from Bourbon on this special duty, did not make her appearance. The small crippled English steamer in the river was quite incompetent to render any effective assistance, and the transport accordingly, having waited for the full period allowed in the charter-party, received the English marbles on board (with the single bull and half-dozen French cases) on Jan. 3, and sailed for Havre.

It now becomes an object of some interest to consider what is to be done with this noble collection of Assyrian sculptures. The marbles forming Sir Henry's three separate instalments are packed in about 250 cases, and would require for their exhibition above 1,000 feet of linear measurement. It is proposed at present to deposit the new cases unopened in the cellars of the Museum, and a dark gallery on the basement floor is the most favourable locality that has been yet traced out even in imagination, for their ultimate resting-place. Yet they are infinitely more worthy of the place of honour than the rude colossi and the mutilated fragments which at present occupy the new Assyrian galleries. If any of the Assyrian sculptures are to be banished for want of room, it should certainly be the inferior rather than the superior specimens of the class. Not that we would advocate the removal, even temporarily, of any of these remarkable antiquities, which are equally interesting for Biblical illustration and in the history of Art. We should prefer seeing the new marbles exhibited in the large vacant room which adjoins the Elgin gallery, and which is destined, we believe, for an "omnium gathrum" of inferior Greek antiquities; or a new gallery might be added on to those now occupied by Mr. Layard's collections,—or, if it be really the case that some months, or even years, must elapse before space can be provided at the Museum for Sir H. Rawlinson's marbles, would it not be desirable that they should be exhibited in the interim in some other locality; at Kensington Gore, or at Burlington House, or even on loan at the Sydenham Palace?

In order to enable the public to judge of the value and originality of the supplementary

collection of sculptures which are embarked on board the French vessel, the *Manuel*, and which may be expected to arrive in June, the following memorandum is subjoined, which was drawn up by Mr. Loftus, and forwarded to Sir H. Rawlinson previous to the despatch of the marbles from Mosul. The letters and figures refer to a general plan of the excavations of the North Palace at Koyunjik, which it is not thought necessary at present to publish.

Memorandum of New Sculpture from the North Palace, Koyunjik.

Ascending Passage R.

S.E. side.—Journey to the Hunting Field. Figures 3' 8" high.

Slabs 1-7 in continuous series.

Fig. 1. Eunuch with Nets on a long pole over his left shoulder; pegs attached to the edges of the nets.

Fig. 2. Eunuch with two poles on shoulder; one thrust through two balls of cord. Two rods in right hand; ropes with pegs in left.

Figs. 3 and 4. Boy leading Mule laden with nets.

Fig. 5. Eunuch driving Mule with stick.

Figs. 6, 7, 8. Same as 3, 4, 5.

Fig. 9. Same as 2—legs destroyed.

Fig. 10. Same as 1—legs destroyed.

Fig. 11. Eunuch with bundle of stakes.

Fig. 12. Same as 1 and 10.

Figs. 13, 14. Eunuch with Lion Hound; part of a second dog; the remainder and next slab gone.

Slabs 8 and 9.—Man with Dog followed by man on horse.

N.W. side.—Returning from the Chase.

Slab 23.—Five Eunuchs carrying a wounded Lion on their shoulders, two holding his legs.—Head of a second Lion (body on next slab wanting).

Slabs 25-28.—Four Eunuchs carrying wounded Lion, as on Slab 23 (head on slab 24 wanting).

Archer Guard looking back.

Six Eunuchs bearing a dead Lion.

Eunuch with Bird's Nest and Bird.

Eunuch with Bird's Nest and dead Hare.

Two Eunuchs with shields and spears.

Archer Guard.

Chamber S.

Entrance (a) 1.—Animal ramp with Lion's Body, griffin's feet, and serpent's head; followed by figure, half-human, wearing three-horned cap. The lower extremities those of a Lion.—Rather weather worn at top. Size of slab, 4' 7" high by 3' 9" wide.

Slabs 3, 4.—Lion Hunt from a boat. Jungle at top and bottom of slabs; soldiers, men, and dogs in leashes, beating for game. A Lion taking to the river in the centre of the slab, on which is a thirty-oared, double-banked galley, steered by two long oars; prow rising into the form of a horse's head; stern with high curve. A second Lion, springing, is received at the bow by three spearmen, while the principal figure is shooting an arrow at the assailant. A dead Lion, tied all-four, slings from the stern.—Slabs weather worn. Size, 5' 4" by 2' 6" and 3' 4".

Slab 5.—Same subject continued. Two saddled horses in a four-oared boat.—Much weather worn. 5' 4" by 3' 10".

Entrance (b) 1, 2.—Two slabs with the same subjects. Upper compartments.—Two Lion-headed human figures with griffin's feet, facing each other, with maces and daggers. A similar figure following a human-footed figure, of which only the legs are left. Lower compartment:—The same figure as in the S.E. Chamber F, Nos. 11 and 13, with upper part human; lower that of a Lion; but much more perfect and preserved.—Fine slabs.

The remainder of the slabs in this chamber are divided into three compartments.—upon the two upper of which is represented a series of Royal Hunts; and on the lower the chase of the wild ass, gazelle, deer.—The whole is in high relief, and very fine.

Slab 6.—(1) A groom leading a saddled horse, preceded by two footmen.—(2) The king's horse, richly caparisoned, led by a spearman, preceded by two bowmen.—(3) Two men catching a wild ass with a rope.—two asses galloping; one kicking most viciously.—Slab perfect, and beautifully executed.

Slabs 7, 8, 9.—(3) Asses at full gallop.—Fragment of the upper portion of one of these slabs, found on the floor, shows the King shooting.—Four bows, with suppliant and dead men before him;—behind are attendants with spears and arrows.

Slab 10.—(2) Legs of guards.—(3) Asses in flight, one rearing, shot through by an arrow.

Slab 11.—(1) Man in a box upon a cage or trap, releasing a Lion by pulling up a slide.—(2) Two dead Lions examined by Huntsmen.—Four men paying obeisance to the King.—(3) Asses pursued by dogs, and wounded with arrow.—Very fine.

Slab 12.—(2) The King dismounted, leading his horse,—his attendant also leading his.—(3) The King, at full gallop, discharging an arrow at the wild asses.—Two mounted attendants following, with arrows and spears.—The King's dress is slashed at the sleeves, and covered with minute ornament.—This slab is most beautiful.

Slab 13.—(1) The King throttling a Lion with one hand, while the other is driving a sword through the body of the animal.—Two attendants behind,—one with bows and arrows, the other leading a horse which appears on next slab.—(2) The King at full gallop, driving a spear down the Lion's throat as he is in the act of springing.—Behind is a stray horse, without rider, seized on the haunches by a wounded Lion.—(3) The King's led horse at full gallop.—Behind is another horse standing, held by groom.—A magnificent slab.

Slab 14.—(3) Two of the King's attendants pursuing the

Lion on the horse's haunches;—one is flogging his horse, the other carries a spear.—(3) Gazelles and young browsing.

Slab 15.—(3) Gazelles in flight;—one killed by an arrow, another wounded.

Slab 16.—(3) Portion only. The King, on one knee, taking aim from behind a screen. Attendant handing two arrows.

Slabs 17, 18.—Lower halves.—Part of a circular inclosure of nets, within which wounded deer are in flight over rocks covered with trees. Outside are two men,—one staking the nets, and the other dragging a dead stag from beneath them.

Entrance (d) 1.—Four figures, same as on the upper compartments of slabs at entrance (b), but on larger scale.—(In a small cell at the base were five small dogs in clay painted different colours; each with inscription on the left side. Now in the Museum.)—Two circular bases of columns (6 ft. diam.).

It may be added, that the North Palace, from which all these marbles have been excavated, was a work of *Asshur-bani-pal*, the son of *Esar Haddon*,—and must date, therefore, from about the middle of the seventh century B.C. The bas-reliefs in many cases represent the wars which the monarch in question conducted against the Armenians in the north, and the Chaldeans and Susians in the south; but they more frequently refer to his exploits at the chase, to which he seems to have been passionately devoted. There are numerous inscriptions also illustrative of the various scenes represented; and one large clay cylinder (now in fragments, but which, it is hoped, may be restored) contains a complete set of the Royal Annals to a very late period of the monarch's reign.

OUR WEEKLY GOSSIP.

THE death of Dr. Rothman—announced in the papers this week—leaves vacant the office of Registrar to the University of London. The salary paid to Dr. Rothman was 500*l.* a year; and we presume the same will be paid to his successor. The Registrar has to attend all meetings of the Senate, to keep the minutes and prepare agenda, to conduct the most important portion of the correspondence, domestic and foreign, to examine the certificates of candidates for the various degrees, to communicate as occasion may require with persons requiring information relating to the University, to superintend the accounts, and, in short, to exercise a general control, under the authority of the Senate, over the affairs of the University.

Prof. Owen, we understand, has been recommended by the Trustees of the British Museum to the Government for the post of Chief of the Natural History Department in that institution. Some years ago the Commissioners suggested the appointment of two Chiefs,—one of the Literary Department, the other of the Natural History Department. The suggestion was obviously a wise one, for no living man is ever likely to combine the attainments of a Cuvier and a Magliabecchi; and the arrangement is now to be substantially carried out with the consent of Lord Palmerston, which, we presume, is only a matter of form. Mr. Panizzi has obtained charge of the literary treasures. The charge of our vast collections of Natural History should fall into the hands of Prof. Owen. Among the changes caused by the retirement of Sir Henry Ellis no change will give greater satisfaction than that which places our most valuable treasures of natural history under the superintendence of our most accomplished naturalist. This appointment of Prof. Owen will not, we hope and believe, interrupt the services of any of the very able gentlemen who at present occupy the chief places in the several sections.

Sir John Bowring's work on Siam, which is nearly completed, has grown, we understand, into a more important book than was at first intended. Sir John has obtained a large and intelligent assistance from the King of Siam, who is now a Fellow of our Royal Asiatic Society; and he has, in fact, written a History of Siam, as well as an account of his own prosperous mission to that country.

Dr. R. Dundas Thomson has been elected by the Senate of the University of London to the Examinership in Chemistry (in Arts) vacated by Prof. Graham, on his appointment to the Mastership of the Mint.

Many books of promise are announced as in the press, as our advertisement columns show. Mr.

Murray advertises 'Memoirs of Sir Robert Peel,' by the Earl Stanhope,—'Wanderings in Northern Africa,' by Mr. Hamilton,—and 'A Narrative of the Voyage up the Tschadda,' by Mr. Baikie.—Messrs. Chapman & Hall announce 'Cornelius Agrippa,' by Mr. Morley,—'The Ring and the Veil,' by Mr. St. John,—and 'The Border Lands of Spain,' Messrs. Hurst & Blackett announce as forthcoming 'Memoirs of the Court of the Regency, from Original Family Documents,' by the Duke of Buckingham and Chandos, in 2 vols., with portraits,—'Eastern Hospitals and English Nurses: the Narrative of Twelve Months' Experience in the Hospitals of Kouali and Scutari,' by A. Lady Volunteer, in 2 vols., with illustrations,—'A Summer in Northern Europe; including Sketches in Sweden, Norway, Finland, the Åland Isles, Gotland, &c.,' by Selma Bunbury, in 2 vols.,—'Lake Ngami; or, Explorations and Discoveries during Four Years in the Wilds of South-Western Africa,' by Charles John Andersson, in 1 vol., with upwards of fifty illustrations,—and, for lighter readers, new novels by Mrs. Gore, Mrs. Trollope, Miss Jewsbury, the Author of 'Emilia Wyndham,' Sir Edward Belcher, and Capt. Chamier.—Messrs. Smith & Elder announce the fourth volume of Mr. Ruskin's 'Modern Painters,'—Chevalier Bunsen's 'Signs in the Times,'—Mr. Kaye's 'Life of Sir John Malcolm,'—Mr. Bentley has in the press M. Guizot's 'History of Richard Cromwell,'—Messrs. Blackwood announce 'A History of Greece under Ottoman and Venetian Domination,' by Dr. George Finlay,—and a new poem, 'Bothwell,' by Prof. Aytoun.—Messrs. Low have in the press 'The Hills of the Shatemuc,' a tale by Miss Warner,—and a translation of M. De Bazancourt's 'Expedition to the Crimea,'—Messrs. Longman & Co. have in the press Volumes VII. and VIII. of Lord John Russell's 'Memoirs of Moore,'—Dr. Vohse's 'Memoirs of the Austrian Court,'—and 'Shakespeare's England,' by Mr. Thornbury.

Lieut. Burton courteously favours us with a reply to the question of Mr. Bonomi.—

"14, St. James's Square, April 1.

"Perhaps you will allow me space in your columns for reply to a question addressed by Mr. Bonomi through the *Athenæum* of the 29th ult. I did not accompany Mr. Hamilton on his interesting journey to Taif, and to him solely belongs the merit of the discovery. The Arabs themselves appear ignorant of the existence of such inscriptions. But at Constantinople my friend gave me certain particulars, and I still hope that he will publish his journey in *extenso*. In Wady Laymun Mr. Hamilton found the outlines of a gigantic seated figure scratched on red granite rock, and looking down the valley towards Meccah. In front were remains of what appeared a cartouche, and several inscriptions were found on the neighbouring rocks.—I am, &c., RICH. F. BURTON."

Two new serials claim a word of announcement. The first in size as in time is Mr. Mayhew's 'Great World of London,'—a book for all classes and all places. Mr. Mayhew has opened for himself a new way to fame. He has found a theme of his own, or one which he has made his own by study. His work opens vividly and freshly. At first thought London strikes one as a worn subject; for have we not Histories of London, Surveys of London, Curiosities of London, Handbooks of London, Strangers' Guides to London, Pictorial Sketches of London, Streets of London, Clubs of London, Prisons of London, and London Labour and the London Poor? Yet, in Mr. Mayhew's hands, so vast is his view, so minute is his knowledge, the theme appears almost virgin. This air of novelty springs from the originality of the observations on which the work is based. Mr. Mayhew is no decanter of other men's work:—he sees with his own eyes, hears with his own ears, describes with his own hand directly from nature. Where he borrows, he borrows honestly and with fair acknowledgment. 'The Great World of London' deserves and should command success.—'Old Times' is a work by a serial writer new to us, Mr. William Wills. Its ground appears to be Irish artistic life, and the tale opens sweetly and poetically. That the author can write is proved

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in the first number, but we must wait for the tale to advance before we venture an opinion as to his powers as a story-teller.

Speaking of serials, we are glad to see that our old and pleasant friend, the *Dublin University Magazine*, is once again in Irish hands. Messrs. Hurst & Blackett had bought the plant from the trustees of Mr. M'Glashan, and the *Dublin* threatened to become a London periodical,—a subject of regret with those who, like ourselves, prefer to see a separate literary expression in the old literary places. It has been re-purchased by Irish proprietors, and will henceforth appear, as an Irish magazine, in Ireland.

On Wednesday evening, the Director-General of the Geological Survey, Sir Roderick Murchison, held the last of his very pleasant receptions for the season in Belgrave Square, when the rooms were crowded by leading cultivators of Letters, Science, and Art. Several foreigners of distinction, including ministers of foreign courts, were present, as well as various Members of both Houses of Parliament. Among the works exhibited were the new Geological Maps of Europe, and the Environs of London, with the most recently published Maps and Sections of the Geological Survey of Great Britain, as well as illustrations of the new methods of preparing the sheets of the Ordnance Survey, as explained by Col. James, R.E.

Mr. Wyld has opened at the Great Globe a new panorama 'From Balacava to Blackwall,'—going over the chief cities and most beautiful scenes in Europe. The screen is brightly and effectively painted: some of the views (we may instance those of Venice) are admirable pictures of the Stanfield school.

Some interesting automata are on view at the Egyptian Hall in Piccadilly. A young Lady plays a guitar—a monkey fiddles—a lamb bleats—a rabbit nibbles—a baby cries. The range of action is limited; but within the range the imitation of sound and motion is complete. Young children and old children will be alike pleased with these figures.

The following note from Mr. Birch explains itself:—

"British Museum.
"Your Correspondent 'Gallus,' it appears, is engaging the leisure of an armistice in the laudable study of British numismatics. I could, however, have wished that he would have waited till my paper was in print before deciding that I cannot distinguish between two letters of the Roman alphabet. The reading of legends on Romano-Gallic coins is an enterprise replete with danger and difficulty in its way. One learned numismatist has converted the claws of a lion's skin into a legend; the imagination of another has found a letter instead of a horse's leg; so that, were 'Gallus' right, mine would be a trivial error in the history of numismatics. These coins of Germanicus have exhausted the learning and industry of numismatists for a long while, and to no purpose. The late Dr. Scott's observations about the care to be observed in deciphering the inscription, and his reading of the last letter,—a mere repetition of former blunders,—have scarcely any merit. They left the question in its original obscurity,—advanced no impertinent hypothesis, and disturbed no venerable error. 'Gallus' reads *r*, and holds to the legitimate succession; I incline, with Llewellyn, to *l*, and think that the Romans elevated a freedman to the rank of a German chieftain. This is a matter of judgment and eyesight, and cannot be proved or disproved in a letter; so that I must leave the decision as to which of us is right to the future verdict of the numismatists of Europe.
"I am, &c., S. BIRCH."

Among the curiosities seen last week at Knott Mill Fair—the St. Bartholomew of Manchester—was a Bible stall, set up by the Bible Society in the midst of booths, tents, and shows. The attempt to sell the Sacred Writings to some of the thousands who attend this very lively fair from country places, we are glad to hear, was not unsuccessful. The *colporteur* returns a sale of eighty-one Bibles and sixty Testaments.

A very pretty quarrel has grown out of Mr. Murray's translation of M. Montalembert's book,

'On the Political Future of England.' We last week spoke of the vigorous English into which the French essay had been turned, and we allowed our readers to judge of the correctness of our remark. The question now raised respects, not the vigour, but the fidelity, of the translation. M. Montalembert writes to complain of the freedom taken with his text; and Mr. A. Hayward, as the author's friend, is at the same time complimentary and indignant. He gives Mr. Murray credit for being "a highly respectable publisher," and speaks of the editor of the translation as one whose literary position is such as "to render superfluous, and even presumptuous, any demand on my part to be furnished beforehand with proofs of his competency or specimens of his performance." Yet after these soft speeches, Mr. Hayward characterizes the translation as a travesty, and gives a list of passages which, he says, are not faithfully rendered. We think M. Montalembert and Mr. Hayward have been hasty in judgment. The translation, we admit, is not literal—a good translation is never literal. It is not slavishly exact as to words. Any school-boy can pick out, with help of a dictionary, what appear to be its errors, its insertions and suppressions. But neither M. Montalembert nor Mr. Hayward can believe that these are the effect of ignorance. The variations are such as a weak translator would most surely avoid. A master of the language does not think of dictionary meanings while transferring a form of thought from one language into another. We have no doubt the variations which are slight and explanatory were introduced to give something more of English character to the essay.

The Members of the Historic Society of Lancashire and Cheshire, at Liverpool, have often been urged to throw open their meetings to Ladies, especially when the subjects treated were of a local or less technical character than usual. Want of accommodation was the difficulty; but on the 18th of March the Grand Jury Room in St. George's Hall was elegantly fitted up, and granted for a miscellaneous meeting, or one not strictly devoted to any of the three sections of Archeology, Literature, and Science. A large number of Ladies, and other visitors, responded to the invitation of the Society, and showed a lively interest in the proceedings. The chair was occupied by J. T. Danson, Esq., V.P., who announced that the business would be conducted in every respect as on other occasions. After the reception of donations, and the exhibition of objects of interest, a paper, by Dr. Julius Oppert of Paris, was read by the Honorary Secretary, 'On the Discovery of the Cuneiform Characters, and of the Mode of Interpreting them.' The first re-union of this kind was given to the Members of the British Association, in the Philharmonic Hall, at the close of their labours on September 27, 1854; and the Society will probably be able to repeat these more public evenings at least once in each Session.

The poet of 'The Gladiator of Ravenna' has at last stepped forth from his cloud. It is Friedrich Halm (Baron Münch-Bellinghausen),—the first person whom the public suspected to be the author, but who always (even up to the last weeks) firmly denied the fact. He now, in a long letter to the Editor of the *Oesterreichische Zeitung*, states his reasons for doing so; says that he owes the idea of his tragedy to a treatise in Götting's 'Gesammelte Abhandlungen aus dem Classischen Alterthum'; and mentions that, having begun the play in March, 1852, he finished it in November, 1853. The only thing we should like to hear, however, he does not tell us, viz.,—if Herr Bacherl's drama of 'Die Cherusk in Rom' [ante, p. 395] was communicated to him by Dr. Laube or not. He alludes only in vague and general terms to the schoolmaster of Pfaffenhofen, and advises him to pursue his "putative" claims in a judicial way. As if a literary question like this could be settled before a magistrate!

A light on the manufacture of paper reaches us from China. It is a pretty document, on soft red paper, delicately written in very choice Chinese, and reads in the ensuing fashion:—"The first

paper was made from the bamboos of Yefike [in Chekeang]. This kind came into general use, and still maintains its reputation; but much of that now made is from Schuen, Ganhwey, Shense, and other places: Schuen furnishing the best as to quality and workmanship. The process of manufacture may be as follows:—Cut the bamboo sprouts when they have put forth a couple of leaves, and remove the joints. Dig a ditch from ten to twenty feet deep (called the 'paper-pond'). Split open the bamboos, and arrange them 'faces upmost' in the pond; on every layer of bamboos placing a layer of stone-lime; and so on in successive strata towards the top. In about a year both bamboos and lime will have become decomposed. Mix them together;—use pure water to rinse away the saline matter;—with the coarser part of the residuum, make common paper; leaving the finer clean, paste-like portion. Make a frame of bamboo shavings in the fashion of a window-screen (called the 'paper screen'); spread the paste lightly over it; dry for an instant over the oven, and the paper is complete. The oven is of clay, faced with chunam, about a foot in height, with a level top [of the same superficies as the frame], and open at the sides. Charcoal is used for fuel.—This is the whole mystery of paper-making."—We place the foregoing at the service of our paper-makers, without asserting a claim on behalf of our Chinese Correspondent for the thousand pounds offered by the *Times*.

BRITISH INSTITUTION, Pall Mall.—The GALLERY for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS, is OPEN DAILY, from Ten till Five.—Admission, 1s. Catalogues, 6d. GEORGE NICOL, Secretary.

THE CRIMEAN PHOTOGRAPHS, by Mr. ROGER FENTON and Mr. ROBERTSON.—The EXHIBITION of the 350 PHOTOGRAPHS by Mr. Fenton, and those taken after the Fall of Sebastopol by Mr. Robertson, is NOW OPEN, at the Rooms, 169, Piccadilly, from Ten to Six o'clock.—Admission, 1s.

THE CRIMEAN EXHIBITION.—Authentic Sketches, Drawings, and Pictures, executed in the Crimea, including Mr. Armitage's Grand Pictures of the Battles of Balaklava and Inkermann, Carlo Bossoli's Drawings, and the whole of the Sketches by Mr. William Simpson, composing the celebrated work (published under the Patronage of Her Majesty); The Seal of War; Colnaghi's Authentic Series, NOW OPEN, from 10 till dusk, at the French Exhibition Gallery, 121, Pall Mall.—Admission, One Shilling; Catalogue, Sixpence.

ENGLAND TO THE CRIMEA.—GREAT GLOBE, Leicester Square.—A DIORAMIC TOUR from BLACKWALL to BALACLAVA, through the principal Cities of Europe—Hamburg, Berlin, Dresden, Prague, Ratisbon, Vienna, Pesth, and Buda—the River Danube, the Iron Gate, Constantinople, Balaklava Harbour, and the Encampment at Balaklava—the Adriatic, Rome, Venice, Lago Maggiore, across the Alps by Monte Rosa, the Galleries of Ischl and Gmünd, the Simplon, Interlachen, the Jungfrau, Geneva, and up the Rhine to Cologne and England—at 11 A.M., 3 P.M., and 8 P.M. Models of the Siege of Sevastopol, Cronstadt, the Baltic, Sveaborg, and Heligoland. The large Model of the Earth, with Lectures and Illustrations. A Collection of Russian Arms, Pictures, and Trophies. Military Gallery of the Armies of Europe. Open from 10 A.M. to 10 P.M.—Admission to the whole Building, One Shilling; Children and Schools, Half-price.

RE-OPENED, with many important additions to the scientific department.—Dr. KAHN begs to acquaint the public that his celebrated MUSEUM, which has been elegantly re-decorated and enriched by many interesting additional objects, is NOW OPEN (for Gentlemen only). Amongst the new features of interest will be the magnificent full-length Model of a Venus, from one of the most eminent of the ancient masters. The Museum is open daily from 10 till 10. Lectures are delivered at 12, 3, 4, and half-past 7, by Dr. SEXTON; and a new and highly-interesting Series of Lectures is now in course of delivery by Dr. KAHN, at half-past 5 precisely, Every Evening.—Admission, One Shilling. No. 4, Coventry Street, Leicester Square.

ROYAL POLYTECHNIC.—Patron, H.R.H. PRINCE ALBERT.—Entirely New Grand Historical, Romantic, and Musical Entertainment, entitled KENILWORTH, and the VISIT of QUEEN ELIZABETH to the EARL of LEICESTER, with SPLENDID DIORAMIC ILLUSTRATIONS; the Grand Hall of Kenilworth by Messrs. Carpenter and Westley. This Entertainment, written by G. Moore, Esq., will be given every Morning at 2.45, and Evening at 8.45, by F. L. HORNE, Esq., who, with the Misses MARSHALL, will sing the VOCAL ILLUSTRATIONS. Also, a series of SPLENDID DIORAMIC PICTURES of the total DESTRUCTION of COVENT GARDEN THEATRE. Mornings at 11, Evenings at 7.45. Positively the LAST WEEK of the WAR VIEWS, which are going to the Theatre of San Carlos, Lisbon; daily, at 1.30 and 7.30. Monday Evening Lecture, by J. H. PARKES, Esq., at 8, on AIR and WATER.

SCIENTIFIC

SOCIETIES.

GEOLOGICAL.—March 5.—D. Sharpe, Esq., President, in the chair.—Messrs. J. W. Taylor, W. H. Groser, H. B. Medlicott, H. G. Bowen, T. J. Smith, W. Matthews, and Dr. T. Moffatt were elected Fellows. Prof. Bunsen, of Heidelberg, was elected a Foreign Member.—'Notes on the Geology of some Parts of South Africa,' by R. N. Rubidge, Esq.—'On the Lowest Sedimentary Rocks of the South of Scotland,' by Prof. Harkness.—'On Fossil Remains in the Cambrian Rocks of the Longmynd,' by J. W. Salter, Esq.

BRITISH ARCHEOLOGICAL ASSOCIATION.—*March 26.*—T. J. Pettigrew, V.P., in the chair.—The Hon. Mrs. Erskine forwarded a figure of Our Saviour, found by a labourer in a field at Campton, Sussex. It is of copper gilt, 3½ inches high, and seems to have made part of a representation of the 'Descent from the Cross.' The brow is encircled by a royal crown. The fashion of this and the quantity of drapery indicate this relic to be the work of the latter part of the thirteenth century.—Dr. W. V. Pettigrew exhibited a small oval silver watch of about the middle of the seventeenth century,—also a dress worn of the early part of the eighteenth century.—Mr. Gunston exhibited three articles of pewter, lately discovered in Shadwell Dock,—a spoon with a decorated handle, date 1677,—another larger, and a porringer with ornamental handle. Some earthen vessels of this description were found in St. Saviour's Churchyard, Southwark, in 1837.—Mr. Bennett presented a copper coin of Raimondo Perellos, of Rosafull, Grand Master of Malta, from 1697 to 1720, and five others of Emanuel de Rohan, from 1775 to 1798. These coins were recently found in Malta by Mr. Bennett.—Mr. Syer Cumming read a paper 'On Medallions presumed to relate to Mary Stuart.'—Mr. Cumming also read a paper 'On Antiquities found at Alchester, Oxfordshire,'—and Mr. Horman Fisher exhibited a large collection from that locality in illustration of the paper. They consisted of specimens of pottery, portions of tessellated pavements, various portions of glass, all of Roman time.—The Meeting concluded by the reading of the second part of a paper 'On the Seals of Endowed Grammar Schools, being those of the Counties of Essex, Gloucester, Hants, Hereford, Kent, Lancaster, Leicester, Lincoln, Middlesex and Monmouth,' by Mr. Pettigrew, who exhibited impressions of the various seals.

NUMISMATIC.—*March 27.*—W. S. W. Vaux, Esq. in the chair.—T. K. Lynch, Esq. was elected a Fellow.—Mr. Poole read a communication from Mr. Berne, 'On a Penny of William the First, or Second.'—Mr. Evans read a paper 'On M. de Saulcy's Recherches sur la Numismatique Judaïque,' in which he drew particular attention to that *avant* attribution of the early shekels and half-shekels to Jaddus, the High Priest contemporary with Alexander the Great. He observed that, if the privilege of striking money had been granted by the Greek monarch, we have no reason to think that it was withdrawn until the treacherous conquest of Jerusalem by the first Ptolemy, between which events there must have been many more years than the four of which we find record on the coins; and that the period indicated by the coins would be yet further reduced if we exclude the money dated in the fourth year, which is exclusively of copper, and apparently of later fabric. The argument deduced from the weight of the shekels being the same as that of the tetradrachms of the Egyptian standard, was not of so much force as would appear *prima facie*, since some of the shekels of Simon Barchochebas have the same weight. Nevertheless, there could be no doubt that the coins attributed by M. de Saulcy to Jaddus were of an early date, perhaps even of a time antecedent to that of Alexander.—Mr. Vaux observed that, judging by the fabric and character of the coins in question (excluding those in copper), he should be inclined to consider them as considerably anterior in date to the time of Alexander, and more probably to be referred to that of the return of the Jews from the Babylonian captivity,—an attribution which is more consistent with the short period of the coinage, which would naturally have been interrupted on the interruption of the building of the city.

METEOROLOGICAL.—*March 25.*—Dr. R. D. Thompson, V.P. in the chair.—G. J. Symons, Esq., Dr. W. Camps, W. Smyth, T. Pearce, and R. Stephenson, Esqs. were elected members.—'On the Relative Values of the Ozonometers of Drs. Schönbein and Moffat,' by Dr. Barker of Bedford.—'On the Meteorology of 1855 of St. Martin's, Isle Jesus, Canada East,' by Dr. Smallwood. The author stated, that the winter of 1855 commenced

about the first week in December, though the first fall of snow was in the middle of October, still, on the 3rd of December 1854, the wind blowing from the north-east at the velocity of forty miles per hour, bringing with it crystals of snow about 0.10 inch in diameter, and very severe weather followed throughout the whole of Canada and the United States of America. During the month of December, on the 22nd, at 3 p.m., the temperature was—8° 1'; but at 6 a.m. on the 23rd, it was—36° 2', or 58° 2' below freezing. January 1855 was not so remarkable for cold,—snow only falling on eight days. A very slight shock of an earthquake was felt on the 13th. On the 7th of February the thermometer reading decreased to—33° 9', or 55° 9' below freezing-point of water. The month was generally cold,—no rain falling during the whole of it. During the spring quarter the temperature was considerably warmer; the last storm of snow was on the 11th of April, and on the 18th of April happened a very heavy thunderstorm,—Henley's electrometer showing 10° of a negative character. In the summer quarter the west and south-west winds prevailed. The first frost was felt on the 18th of August, doing great damage to the crops, principally the buck-wheat. Thunder and lightning came on nine days. The months of October and November were remarkably windy; about the middle of November the smaller rivers became frozen over, and the snow birds made their appearance. Throughout the year, 41.943 inches of rain fell, and 85.9 inches of snow. The west wind was the most prevalent, and the greatest velocity was on the 26th of April,—being 49.6 miles per hour. Thunder and lightning came on fourteen days, and the aurora borealis visible thirty-seven days. Respecting the electrical state of the atmosphere, almost daily indications of electricity have been noticed, and from observations taken for some years past, the following inferences have been drawn:—First, the electricity of calm or windy weather, but unaccompanied by rain, snow, or hail, chiefly indicates that of a positive character. Secondly, during the thunder-and-lightning storms of summer, it is common for the electricity to change its kind several times in a minute, but rain falling generally decides that of a negative character. Thirdly, the snow-storms of winter, provided the crystals be of a perfect shape, have always indications of a negative character; on the other hand, if the crystals be not of a perfect form, the electrometers are but very slightly moved, and generally indicative of electricity of a positive character. The crystals of a hexagonal shape give rise to the greatest excitement of electricity. The snow-storms remarkable in the winter season in Canada always commence with the wind in the north-east, and a short time before the snow falls the reading of the barometer suddenly decreases, and the wind is rather high; 12 inches of snow frequently falls in these storms. The wind then bearing to the west, the sky becoming perfectly cloudless, the electrometers indicating electricity of a positive character, the intensity slowly decreases, and the cold cutting wind becomes comparatively a calm.—A communication was read from P. Legh, Esq., 'On the Meteor of January the 7th.'

INSTITUTION OF CIVIL ENGINEERS.—*April 1.*—R. Stephenson, Esq., President, in the chair.—The following candidates were elected:—Messrs. J. Kitson and J. Plews, as Members; Messrs. A. T. Cooke, W. Rosser and F. W. Shields, as Associates.—The discussion on Mr. Heinke's paper, 'On Improvements in Diving Dresses and other Apparatus for working under Water,' was continued throughout the evening.

ROYAL INSTITUTION.—*Feb. 15.*—Sir H. Holland, Bart., V.P., in the chair.—'On Natural History, as Knowledge, Discipline, and Power,' by T. H. Huxley, Esq.

INSTITUTE OF ACTUARIES.—*March 31.*—E. J. Farren, Esq., V.P., in the chair.—F. W. Howes, Esq. was elected an Official Associate, and J. R. Carry, Esq., an Associate.—'On the Interpolation of Logarithmic Series,' by J. Meikle, Esq.

- MEETINGS FOR THE ENSUING WEEK.**
- Mon. Entomological, 8.
 - Tues. Royal Institution, 3.—General Monthly.
 - Royal Institution, 7.—'On the Temples of Egypt,' by Mr. Bonomi.—'On Lepidoptera & Chronology of the Aist of Dr. Bell.'—'On Comparative Hieroglyphic Interpretation,' by Mr. Furland.
 - Institution of Civil Engineers, 8.—'On Steep Gradients of Railways, and the Locomotives employed,' by Mr. Drysdale.
 - Zoological, 8.—'On a New Species of Dinornis, discovered by Mr. Walter Mantell in the Middle Island of New Zealand,' by Prof. Owen.—'On a New Species of Turkey, from Mexico,' by Mr. Gould.—'On the Tanagers,' by Mr. Slater.
 - Royal Institution, 3.—'On Physiology and Comparative Anatomy,' by Prof. Huxley.
 - Wed. British Archaeological, 4½.—Annual General.
 - Society of Arts, 8.
 - Graphic, 8.
 - Geological, 8.—'On the Strata of the Cliffs of Hastings,' by Mr. Beekes.—'On the Geology of Sydney, Australia,' by Mr. Wilson.—'On the Stratigraphical Relations of the so-called Sands of the Inferior Gullies,' by Dr. Wright.—'On the probable Origin of the Straits of Dover by means of a Fissure,' by M. Boué.—'On the Rocks and Lignites of Bovey Tracey, Devonshire,' by Dr. Croker.
 - Thurs. Royal Society of Literature, 8.
 - Royal Society of Antiquaries, 8.
 - Royal Institution, 3.—'On the Subject of the Rotatory Motion,' by Mr. Gravatt.—'A Third Memoir upon Quaternary,' by Mr. Gray.—'Account of Experiments on the Vagus and Spinal Accessory Nerves,' by Dr. Waller.
 - Royal Institution, 3.—'On Light,' by Prof. Tyndall.
 - Fri. Astronomical, 8.
 - Philosophical, 8.
 - Royal Institution, 8½.—'On a New Steam-Engine,' by Mr. Siemens.
 - Sat. Royal Institution, 3.—'On the Non-Metallic Elements, their Manufacture and Application,' by Dr. Hofmann.

FINE ARTS

The Elements of Picturesque Scenery; or, Studies of Nature made in Travel with a View to Improvement in Landscape Painting. By H. R. Twining. Vol. II. Chapman & Hall.

THE first part of this work we have already reviewed favourably. The first volume appeared in 1846, and was intended for private distribution. It embraced a consideration of all solid objects, while the present volume considers atmospheric effects,—and the third (to come) will discuss the element of water. We cannot say much for the liveliness of Mr. Twining's style, but he is always sensible and frequently picturesque.

His book is carefully, though not systematically, divided, and is tempting in its suggestive titles. Aerial perspective Mr. Twining divides into many branches, which, arbitrary as they may be, serve at least as heads for a classification which assists the reader. In this way the author reviews the hours of the day with all their modifications of gold and silver and black,—the clouds, with their borrowed mantles of colour and light,—sea and mountain storms with all the effects of rain-drifts and wind-blasts,—rain with its grey veils and flickering fall,—sunbeams with their arrowy glories,—lightning with its fiery scourges and brittle cross-bolts,—the rainbow, the Archangel's first and last essay at architecture and polychrome,—meteors and alpine effects.

Against the Old Masters Mr. Twining is as quietly bitter as Mr. Ruskin could desire. He considers them mere children as far as regards knowledge of nature. They did not see much in nature, and what they did see they did not care to note down. The Greeks and Mediævalists regarded landscape in a way as different from us as a modern inn sign is to a thirteenth century blazonry. This feeling is a re-action from the constraints of modern civilization. We submit to the slavery of black coats and patent boots in order once a year to break away from fashion into Switzerland or Wales, and roam about mad and happy as Orlando in the first month of his Furioso stage. The Greek, when he wanted to gasp out his ideal or die, tore out the marble from the hill and set to carving; the knight turned monk, and took to water-cresses and haws as a hermit. We procure a passport, fasten on a knapsack, and commit ourselves to sea-sickness and the deep; a month of cheating landlords, sour wine, and hot sun restores our brains, and we fall back to calm lawyers, plodding writers, and sedate men of business. We shake off

the Swiss in London, ledger like still on our teams with we mutter "Fraulein senses, and But hear Adamito "The old scenery, having those m and transie simply acco the atmosp sometimes of transitions abrupt, that circumstances whose aerial pictures of sphere hazy mountains Some of his tionally may, while to be at all appe painter of the them his ove —there is n would prob in aerial pe more stable darkened to his excellen most of the so delicate

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Away Paris turn seen from be thank Mr. Tw English a filmy str Alpine o

the Swiss dust from our shoes and return to wallow in London mire; we return to 'Change and the ledger like men with the glow of a beatific vision still on our brow. For a night or two our sleep teams with domes and rocks,—for a night or two we mutter strange words—"Strada Ferrata," "Fraulin,"—"Grazia,"—and gradually recover our senses, and take to the *Times* with the old zest. But hear what Mr. Twining says of the old Pre-Adamite race.—

"The old masters generally, when representing distant scenery, have shown themselves not only incapable of rendering those more subtle effects which are due to accidental and transient changes, but they are even very deficient in simply accounting for the due and progressive influence of the atmosphere on the tints of retiring objects. You may sometimes observe in the Dutch masters, especially Brueghel, transitions from green or brown, to blue, so sudden and abrupt, that in nature they could not occur under the circumstances which are implied in the picture. Even Claude, whose aerial gradation is so beautifully maintained in his pictures of sea-ports, when the subject is near and the atmosphere hazy, fails in giving the true aerial distance to his mountains in an extensive prospect, during clear weather. Some of his distant hills appear crude and heavy, and occasionally may be seen a grey, which approaches too near to white to be natural under the particular circumstances of the scene; unless it were intended for snow, which does not at all appear to be the case. Cypri is almost the only painter of that period who appears generally consistent; but then his evening glow is nearly the same in all his pictures:—there is no attempt at diversity of effect. Gaspar Poussin would probably afford examples of many interesting truths in aerial perspective, had the colours which he used proved more stable and permanent; but they have changed and darkened to such an extent, that we can no longer judge of his excellence in this respect. And this doubtless applies to most of the old painters, with regard to a portion of their art so delicate as the distances of their landscapes."

The real fact is, the Old Masters came to nature with less reverence than we do, only wanting her as a dead background for figures. The modern sciences, particularly geology and botany, have taught us the variety, beauty and wonder of nature,—and the partial discovery of nature's laws of symmetry and beauty, which exist just as much in the lichen's cup as in man's face, have led us to approach her with almost a superstitious awe.

Mr. Twining, though industrious and careful, is not bold in his theories. He has a belief that it would not always do to paint nature just as it is,—but thinks it right to deepen this and lighten that, and, in fact, considers nature as rather a help to the painter's imagination than a thing to be reverently copied to the best of his power or insight. Thus, he says most conventionally:—

"The tints which are communicated to the slopes by large tracts of some peculiar vegetation or flower, such as the ranunculus, iris, broom, or wild heather, likewise frequently to emburden the artist, however beautiful they may appear in nature; and these strong local colours and hues become the more difficult to render satisfactorily, in proportion as they approach nearer to, and mingle more completely with, the tints of the atmosphere. For this reason, the deep dyes which are presented by tracts of purple heath can, in some instances, scarcely come fairly within the reach of imitation."

Now, with all respect for rules, this seems to us nonsense. If an aspect of nature is beautiful, the poetical rendering of it must be beautiful,—and the more truthful the imitation the more beautiful the effect. If land looks crimson and gory in a sunset, paint it so. If it be solid amethyst, paint it like the jewel. Now what does Mr. Twining say,—the author who thinks nature too strong and too vivid?—

"They would in most cases leave an impression of uncertainty, which is always most painful in Art, as to whether this unusual lavish of purple or crimson were owing to vegetation, or to the atmosphere. To avoid in some measure these difficulties, I would suggest that the tints of the heather, when introduced, should not be deepened excessively, by those of the atmosphere; that they should be introduced in the middle, rather than in the extreme distance; that sudden breaks should occur between the growth of this plant and tracts or patches of a different kind of vegetation; so as to show that these transitions of colour could not result from the shadows of the atmosphere, which are always softened and gradual; and to mark more emphatically the true cause of the distant effect (admired) that the foreground of the scene be studded with some straggling and clearly-defined specimens of this little shrub."

Away with this nervous dread of strength. If Paris turns to white marble in the sunshine when seen from a distant hill, paint the silent city, and be thankful for the illusion, so statue-like, so holy. Mr. Twining is more correct when he complains of English artists throwing an English vapouriness and flimsy atmosphere over all foreign scenes, whether Alpine or Italian.

Another timid delusion of Mr. Twining is, that certain effects—such as dawning—cannot be conveyed in painting. They have not been, we know; but let us remember Art is in the cradle, and cannot yet speak: wait till its manhood, and may that manhood be soon at hand! The very meadow grass that has given man 5,000 years' pleasure has never yet been painted;—the elm trunks baffle us;—the face of Jesus and a field of ripe corn are still problems for the lucky artists of to-day, who are born to such glorious heritages. The religious art of this age—if a religious age ever arises—cannot be the art of Angelico or of Raffaele,—not mere symbolism or mere composition. Imagine only a painter with the mind of Chalmers and the fervour of Irving, and we may conceive what a modern religious painter might be. Can West's decent tameness and Fuseli's eccentric violence satisfy the religious public of the nineteenth century?

About the moods of the day Mr. Twining makes judicious remarks, though he is never guilty of rhetoric, much less of poetry.

Of the fire, whirlpools, burning oceans, and apocalyptic conflagrations—of sunset—he is silent;—of the pale angelic visions of death, and the flush at sundown, he is mute;—of the veins of fire that streak the beryl and chrysolite of summer clouds at sundown we hear nothing;—but we have instead dull facts about the faint greys, yellow tints, and purple lights of the aurora, not to speak of a respectable inventory of rising mists, sparkling leaves, and dew-drops impatient for their sublimation at sundown; of rich vermilion, cherry redness, luminous orange, opalescent whiteness, and the rising darkness that smears the pallet over. Then, there are Italian sunsets, all rose and sapphire, and winter sunsets, red-grey.

On fogs, the writer of this book is as diffuse as any Londoner could wish. Fog effects are manifold. The sun or wind breaks it up into wafts of grey, blue, and silver;—it heaps up into mountains and clouds, or drives into bars and grotesque shapes;—it swells and glooms, lightens and deepens, blackens and whitens, and is weird, fitful, and unearthly;—it turns to yellow and red;—it glows like a furnace, showing glimpses of burning suns and caves of fire;—it is dim and murky, and pearly and fresh, and sun-shot and sun-barred. Through the grey of fogs the sunlight is doubly golden,—on water it broods witch-like, and weirdly sails glimmer about the upper air, or are seen through sudden openings in the fog, and again lost, as if a door had been shut in the face of the enchantment.

Smoke, again, is a life's study:—blue and vapoury columns rising through forest branches,—blue against the white sky,—grey against the blue,—red and sulphurous when rising from weed fires in fallow fields,—warm, brown, and volcanic from furnace chimneys and kiln vent-holes,—swift, slow, globular, columnar, serpentine, or flowing out like a banner. Such are the tranquil observations that form the skin-deep, but exhaustless, philosophy of an artist's life.

Take, again, storms,—the momentary character of which render them so difficult for the artist to seize,—the bill, the outbreak, the rush, the war must be imagined:—the artist can only give driving sighs, hurried clouds, whitened leaves, undulating, ruffled grass, scattered dust, and fluttering cloaks.

Fortunately, too, for us Englishmen—whom Heaven delights to drench—rain has its picturesque resources, though not much handled by the Old Masters, who lived in sunlight. Still, rain, says Mr. Twining, when in the foreground, belongs only to scenes of a commonplace interest. We differ from the author, who seems to think Nature exhaustible. Who has painted the fierce storm and rain so remorseless and pitiless—chilling the broken-hearted wailer at the workhouse gate—the blue mist of rain against the sun, the glitter and the sparkle of the shower?

Appropos of sunbeams, we find an attack on Turner, which we extract with pleasure, leaving Mr. Ruskin to sharpen up a brilliant sophism to explain it away.—

"Those appearances resembling a ray, or stream of light, which Turner and some of his imitators have extended from

the sun, not only across water or the humid sand on the sea-beach, but over wooded slopes or green swards indiscriminately, as if resulting from the sparkling property of dew-drops, must be considered as mere freaks of the artist's fancy, and are by no means founded on the real appearance of Nature; as the drops of dew which are situated between the sun and the observer do not reflect a train of light. This, on the contrary, is dispersed and feeble in such cases."

Your true system-monger would divide the very sunbeams into classes,—and, true to this failing, the author stoutly proceeds to lay down rules for painting the rainbow. That ruin of lost Paradise, that glimpse of heaven, that great symbol and promise, is to be rubbed in by any dauber with vermilion and emerald green; so many brushfuls of oil and paint, and the angels are outdone. Dutch rainbows, he says, (only to think of Dutch rainbows!) are things cut out and stuck on Dutch skies, uninhabitable by sylphs. The flowers and blossoms of the sky, they rise like sketches for another world, or the last melting fragments of one gone by; yet it is but a question of angle, and degree, and hog-hair brushes. The science of rainbows, and their size and difference, are not perhaps often thought of.—

"Where the shadows of objects, however, are introduced projected on the level ground, a certain degree of consistency should be maintained between the length of these shadows and the more or less elevated form of the coloured bow; and it would be most inconsistent to represent this lofty and imposing, associated at the same time with such short shadows of objects as at once denote a sun near the meridian. As the entire height of the rainbow above the horizon amounts to only 40° at sunset, it is evident that when the sun's angular elevation exceeds that amount, the rainbow cannot be seen, or would at most just make its appearance above the horizon; so that in the summer time, when a considerable portion of the sun's course is above that altitude, the rainbow cannot, it appears, be seen at all during a large portion of the day, except in a mountainous country, where the eye is enabled from some lofty situation to look down upon the rain-shower at a very depressed angle. It is then seen below the earth's horizon, and constitutes at times an entire circle."

The most beautiful rainbow is not the great "father of rainbows," as the Iroquois would say, but the "child rainbow" of the torrent or the fountain. This is the coloured airy crown of the fountain spirit, hid ever in her silver column and its fan of spray, or the glory that arches the broad white veil of water—that covers the water nymph lurking for victims in her rocky cave. What an April sight—the fountain gushing up, singing lawlessly and artlessly, trying to soar like a bird, fly like an angel, build like a king, play like a child, and all at once! What a type it is of beauty and of grace—the eternal Undine of the garden—the bright presence of the everlasting shower haunted colours that seem to have arisen like an emanation from the flowers that store the turf which the sprinkled crystal feeds and nourishes!

These notes of Mr. Twining on "rainbows," so scientifically jotted down by spectacled men coming to nature like scientific commercial travellers requesting orders, have awakened in us thoughts that stretch back in multitudinous vistas, numerous and shadowy as the passes of an Alpine valley. It becomes a positive necessity to note down, before we dismiss Mr. Twining, our own sketches of hollows of roaring water, where the air was dusty with spray, and where the flowers hung quaking over the abysses of inconsumable blacknesses of pines standing out against burning sunsets—of snow tracts transfigured with the halo of sunlight—of tarns crimsoned by cloud tints as with the blood of red deer.

But we must close our sketchbook by expressing our admiration of Mr. Twining's care and industry, and of the loving pains with which he has observed nature. He is a true artist, nor must we ungratefully grumble because he is not also a poet. The critical artist has as much a vocation in the world as the creative artist; but we need not say, that it is a lower one.

FINE-ART GOSSIP.—The Queen's Gold Medal for distinction in Art was given on Monday, by the Council of the Institute of British Architects, to Mr. Tite, M.P., the architect of the Royal Exchange.

Now that we have good light in which to see good pictures, we may again remind our readers that the Dudley Gallery of Old Masters is still open at the Egyptian Hall, and is free to the public every day in the week save Sunday and

Monday. It is really one of the very best Exhibitions in London.

Mr. Coningham has favoured us with a long letter in abuse of Sir Charles Eastlake, which we refrain from printing on account of its extreme length and its strong animus. Mr. Coningham impeaches the career of the Director of the National Gallery from his first hour of office down to the sad mistake of the last purchase, and glances very sharply at others who have been or are at present connected with Sir Charles in responsibility. He cites the various purchases made for the national collection by the Director, or with his connivance, as follows—appending to each a brief criticism:—

1. 'The Youthful Saviour embracing St. John.' Ascribed to Guido. Purchased in May, 1844. Cost 410*l.* 10*s.* A disgrace to the National Gallery, and spurious.—2. The 'Holbein.' Purchased in April, 1845. Cost 630*l.* The notoriety of this production exempts it from comment.—3. 'Susannah assaulted by the two Elders.' Ascribed to Guido. Purchased in July, 1844. Cost 1,260*l.* A common-place work of a degenerate school, and of doubtful origin; totally unfit for study. It has the further demerit of being one of several repetitions.—4. 'The Painter's own Portrait.' Rembrandt. Purchased in July, 1851. Cost 430*l.* 10*s.* An inferior and damaged work, by a master of whom fine and well-preserved examples are frequently on sale.—5. 'The Tribute Money.' Ascribed to Titian. Purchased in May, 1851. Cost 2,604*l.*, and 9*l.* 8*s.* 2*d.* for carriage from Paris. Ignoble in character, and spurious. A scandalous purchase.—6. 'A Franciscan Monk.' Zurbaran. Purchased in May, 1853. Cost 265*l.* An ill-favoured and much damaged picture by a secondary master of an inferior school; utterly unfit for study.—7. 'The Adoration of the Shepherds.' Ascribed to Velasquez. Purchased in May, 1853. Cost 2,050*l.* One of the tamest and most unpleasant specimens of the master—if by Velasquez—that could have been selected. Useful only as a beacon for what to avoid.—8. 'Madonna and Child.' Ascribed to Pacchierotto. Purchased in June, 1854. Cost 92*l.* 8*s.* A feeble, common-place work, and a libel on the Siennese painter to whom it is ascribed.—9. 'Bust Portrait of a Senator.' Ascribed to A. Dürer. Purchased in June, 1854. Cost 147*l.* A damaged and feeble picture.—10. The 'Kruger Collection,' so called. Purchased at Minden, in 1854. Consists of sixty items, and was 'inspected by Mr. Dyce, R.A., previous to its purchase.' First cost 2,800*l.*, 'insurance against all risk, at the rate of 12*s.* 9*d.* per cent. on the purchase-money,' and other 'expenses incurred in transmission to this country,' 116*l.* 19*s.* 8*d.*; total, 2,916*l.* 19*s.* 8*d.* Of this 'Kruger Collection,' forty-three items have been 'thought' unfit to associate with any company in the National Gallery.—11. 'The Adoration of the Magi.' Ascribed to Paolo Veronese. Purchased at Venice in November, 1855. Cost 1,977*l.*, and 2*l.* 2*s.* 2*d.* for carriage from Paris, besides 'incidental and travelling expenses' to 'secure' it; total, not yet ascertained. Here, again, notoriety supercedes comment.—Mr. Coningham adds these several sums together and finds them amount to 12,793*l.* Of course, we dissent from much of the criticism contained in this letter; but we have thought it right to place the above summaries before our readers. Sir Charles Eastlake is an able, and we believe a zealous, public servant. His misfortune lies in holding so many offices that he is unable satisfactorily to discharge all their duties. Most artists find the calls of the studio enough:—the Director of the National Gallery,—the President of the Royal Academy,—the Secretary to the Fine Arts Commission,—being several gentlemen rolled into one—has not only to paint, but to travel, to counsel, to superintend, to do a hundred conflicting duties. Under such circumstances, it is all but impossible for mortal man to avoid mistakes.

The noble cloisters of Gloucester Cathedral are beginning to assume a new feature. It is proposed to enrich all the windows with painted glass. A general scheme has been laid down, but each window may be contributed by a distinct individual as a particular memorial. The floor is also to be

repaired, and each window contributor may supply his wish of encaustic tiling also. The series of subjects is to be the Life of our Saviour. One window has just been inserted, to the memory of Dr. Evans, late master of the Cathedral Grammar School, in the east ambulatory, facing the entrance to the chapter-house, now used as the Cathedral library. In accordance with the prepared scheme, the subjects of the new window relate to the Going up to Jerusalem, and Christ disputing in the Temple. The window has been extended considerably lower by opening the spaces between the tracery and inserting patterned glass, thus destroying the effect of a high solid wall, which gave a dull appearance to the cloisters and took away all view of the square green enclosed within. The south porch of the Cathedral is to be restored, and the nave and aisles repaired and cleansed against the approaching musical festival held at Gloucester this year.

The beautiful ruin of Kirkstall Abbey, near Leeds, in Yorkshire, seems to have been rescued from the destruction that besets so many of our ancient abbeys in the depredations committed by casual visitors. The Earl of Cardigan, to whom Kirkstall belongs, appointed Mr. Bloxham to take an architectural survey of the ruins, and within the last few days has entrusted the care of the Abbey and precincts to a committee of five gentlemen of the neighbourhood, who hold it under lease for the express purpose of protecting and securing what remains. A small fee charged for admission to the interior will be devoted to the expenses thus incurred, and repairs have already begun. The Rev. H. M. Short, Incumbent of Kirkstall, and Mr. G. S. Beecroft, of the Abbey House, Kirkstall, are mentioned as among the lessees, and as actively superintending the good work; but many leading gentlemen of Leeds and the neighbourhood are also said to have subscribed largely.

A Correspondent writes from Florence:—"A rising American artist here, Mr. Gould, has just sold a picture to Mr. Alfred Sterry, of London, which I think is likely to attract notice. The subject is a Turkish girl, who has just quitted the bath. We all know but too well the usual French mode of treating such matters, and everybody understands what a subject with such a title means in the hands of a Parisian artist! But it must not be imagined that Mr. Gould's picture has anything in common with such productions. The artist has travelled much in the East, and his Turkish girl is really Turkish, and in no wise Parisian. The picture might hang on the walls of any drawing-room in England. The bather is reclining on a couch, wrapped in the peculiar thick rough towel used in the Turkish baths. A napkin of the same material is bound round her head. A less coquettish and more prosaically literal style of costume could not be chosen. But the artist has judiciously trusted to truth and the great beauty of the genuinely Eastern face, for the interest which the picture is sure to produce. The girl is in the act of taking a cup of coffee from a tray presented by a negro boy, with fruit and sherbet also on it. The whole is treated with an amount of conscientious care and industry that might almost give Mr. Gould rank among the pre-Raphaelites as far as minute reproduction of reality goes. In truth, the picture is a little gem (about 24 by 18 inches); and I think you are likely to hear more of this artist, who seems especially to delight in subjects of Eastern life."

MUSIC AND THE DRAMA

MUSICAL UNION.—NOTICE TO MEMBERS.—No more nominations for the present Season can be received, as all the tickets are issued. Visitors' Admissions, 10*s.* 6*d.* each, can be procured as usual. Programme, TUESDAY, April 3, Quartet in G, with Eugene, Haydn; Nocturno in F, Op. 31, Spohr. Executants: Cooper, Carrodus, Hill, Pague, Remusat, Barret, Lazarus, Baumann, and Harper. Madame Schumann is expected in a few days from the Continent, will play a Sonata by Beethoven, &c., being her first appearance at the Musical Union.

J. ELLA, Director.

EXETER HALL.—A GRAND CONCERT will be given on WEDNESDAY EVENING, April 9, to commence at 8 o'clock precisely, in aid of the FUND for REBUILDING QUEEN CHARLOTTE'S HOSPITAL, Lioness Grove, near Exeter. Patron, the Queen. Vocalists: Madame Gasser, Miss Lascelles, and Madame Clara Novello, Mr. Swift, and M. Gasser. Instrumentalists: Pianoforte, Messrs. Benedict and Kialmark; Violin, M.

Sainton. The Band will consist of the Members of the Orchestral Union, under the direction of Mr. Alfred Mellon. Further particulars will be duly announced.—Reserved Seats, One Guinea; Unreserved Seats, Half-a-Guinea; Back Seats, 7*s.*; Orchestra Tickets, 5*s.*; Orchestra Gallery Tickets, 2*s.* 6*d.* Tickets may be had of the Ladies Patronesses: Messrs. Cramer & Co. 501, Regent Street; Sams, 1, St. James's Street; Robert W. Olivier, 19, Old Bond Street; at all the principal Music Warehouses, and at Exeter Hall.

REUNION DES ARTS.—The Second SOIRÉE MUSICALE will take place on WEDNESDAY, April 8, at 7*h.* Harley Street, when the following Artists will appear:—Vocalists, Mdlle. Sedlitz, Madame Willpert, Miss Correll, Herr Rothkranz Bianchi; Instrumentalists, Messrs. Billet, Sainton, Goffrie, Hill, Hausmann, and Signor Belletti. The Programme will include a Grandtett and Trio by Beethoven; Solo Piano, M. Billet; Solo Violin, M. Sainton; and Solo Clarinet, Signor Belletti. Conductors, Messrs. SCHLESSE and GOLLMECK.—Members who have not received their Tickets are requested to apply to Messrs. Cramer, Beale & Co. Regent Street. C. GOFFRIE, Manager.

PICCO, the SARDINIAN MINSTREL and MUSICAL PHENOMENON, will appear at ST. JAMES'S THEATRE every evening next week, commencing on MONDAY, the 7th, and perform on the Pastoral Tibia a Grand Sonata and Aria from Bellini or Verdi, and the 'Carnaval de Venise,' accompanied by an Orchestra of Forty Performers. Conductor, Mr. A. Mellon. Vocalists: Miss Lascelles, Signor Albicini, Herr M. de Becker, and Mr. J. H. Braham. To commence at 8. Picco's Performances at half-past 8 and half-past 9. Box-office open from 11 to 5.

UNDER THE IMMEDIATE PATRONAGE OF
HER MAJESTY THE QUEEN,
HER ROYAL HIGHNESS THE PRINCE ALBERT,
HER ROYAL HIGHNESS THE PRINCESS KENT,
HER ROYAL HIGHNESS THE DUCHESS OF
CAMBRIDGE.

Mr. BENEDICT has the honour to announce that his ANNUAL CONCERT is fixed to take place at EXETER HALL on WEDNESDAY, May 9, upon the same grand scale as those of former years. Madame Jenny Goldschmidt Lind and M. Otto Gschmidt have most kindly consented to perform on this occasion, on their return from the Province of the Venetian Republic. Unreserved Seats, 10*s.* 6*d.* The places will be appropriated according to priority of application, and no more tickets will be issued than can be conveniently accommodated. Applications for tickets to be made to Mr. Mitchell, Royal Library, 38, Old Bond-street.

NEW PUBLICATIONS.

PIANOFORTE MUSIC.

Il Pensieroso: Six Fugitive Pieces (in Minor Keys) for the Pianoforte.—Caprice in F Major for the Pianoforte. By E. Silas. (Cramer & Co.)—If "fugitive" means "short," the above epithet is rightly applied,—if it be understood to mean "something belonging to a fugue," it may also pass as appropriate:—not so if we are to read it as synonymous with "trifling" or "careless." On the contrary, 'Il Pensieroso' is a book of twenty-seven pages as solid in their contents as any that we have of late examined. Let those little tempted by its title, who are disposed to fancy that "six pieces in minor keys" may contain four-sixths, at least, too much of lamentation, remember that one of our most popular modern poems is the funeral poem 'In Memoriam.' They will find, if they consult M. Silas, that "melancholy" and "minor" need not stand for "monotonous." That the "melancholy" of major keys, however, when attained, is the richest and most mournful we have before remarked,—instancing Handel's 'Dead March' in 'Samson' as the most touching and stately of Dead Marches. Something of aridity might have been avoided, and of variety obtained, by M. Silas, had he employed that resource also. Taking the collection as it stands,—a series of grave and expressive movements, written in a retrospective style, and clear of those attempts to represent vocal pathos as belonging to the newest school, which we are beginning to nauseate,—'Il Pensieroso' may be heartily commended.—The 'Caprice' is in nothing "capricious," but rather resembles the first movement of a pastoral Sonata,—the style and the subject of which may have been to some degree suggested by the first movement of Beethoven's Pastoral Symphony: but it is pleasing and well written. All the instrumental music by M. Silas that we have seen shows the self-respect of a true workman; and where this exists there is always a chance that patience and persistence may carry their owner across the barrier which separates workmanship from art. Gluck wrote operas for twenty years before he arrived at his own style; but his style, when reached, has gone far to revolutionize the taste of the world.

Les Ombres. Op. 33.—*Plaintes d'une Captive.* Op. 60.—*La Garde passe, Marche de Grétry.* Op. 61.—*L'Ange du Berceau.* Op. 65.—*Noce au Village.*—*Vieux Menuet du 17e Siècle.*—*Souvenirs d'Ecosse.* Par Félix Godefroid. (Cramer & Co.)—The most accomplished and elegant of modern harpists, (for thus we are disposed to rate M. Godefroid,) after having prematurely disappeared

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from our concert-rooms, owing, it may be feared, to the limited amount of interest which King David's instrument now-a-days excites,—here reappears, as a composer, and not for the harp. This will be no surprise to any who recollect the trial of a M.S. opera by M. Godefrid, held some years ago in London, at which a grace of fancy and a skill in setting the same were revealed, which ought, ere this, to have been recognized on the stage of the *Opéra Comique*, did merit always reach success at the point expected. In these pianoforte pieces we find considerable elegance of fancy, though not that variety and resource in constructive power which give a man the right to take lasting rank among composers; and we are still disposed to imagine that theatrical rather than instrumental music is the writer's forte.—*Romanesca et Capriciosa, Souvenir de la Norvège*. Op. 26.—*La Rose et le Rossignol, Idylle*, Op. 27, par J. R. Schachner, (Schott & Co.), are pleasant trifles for the pianoforte.—The same character may be given to *La Gracieuse*, Op. 14, *L'Heureux Gondolier*, Op. 15, and *Idylle*, Op. 16, by Adolphe Schloesser, (Wessel & Co.) In the *Idylle*, the theme is elegant, and the episodic passages (p. 5), as a study of composure under interruptions, offer good matter for practice to the young player.—*Au Revoir, Réverie*, par G. A. Osborne, (Cramer & Co.), is a dream of some past mazurka,—having the movement, and some of the melancholy, of that quaint national dance.—*Prrière du Soir*, par René Favarger, (Cramer & Co.), is a *notturno*, less in value than any of the above.

The shifts to which pianoforte players are put in search of anything good to play have seldom been more curiously illustrated than by the arrangement, before us, by H. F. Kufferath, of the *andante* of Mendelssohn's first Concerto, for *Piano alone*. (Schott & Co.)—In this the orchestral portion of that lovely movement is cleverly compressed; but much of its spirit and beauty has been necessarily removed in the destruction of the original form,—which provided not merely for contrast of figure, but, also, for contrast of sound. Herr Kufferath, if we recollect right, was a pupil of Mendelssohn. We imagine that were the master alive he would counsel the scholar to produce something of his own, in place of spending time over the arrangement of something, the best arrangement of which cannot preclude serious loss of effect.

An April Shower. Sketch for the Pianoforte.—Terpsichore, Scène de Ballet.—Whither? The Poetry translated from the German of Müller, by Longfellow. (Leader & Cook.)—*L'Alliance: Fantasia*. (R. W. Olivier.)—The above, by Harold Thomas, are the only pieces of English instrumental music at present before us.—The first of these trifles is the best of the three,—though, at best, a mere trifle. On the title of 'Terpsichore' M. Thomas has derived to state that the theme of his waltz is forgotten from the *stretto*—

Infelice, veleno bevasti!

in the duett which closes the second act of 'Lucresia Borgia.'—'L'Alliance' is a vapid concoction of the French and the English national tunes. M. Harold Thomas is an agreeable pianist, but these publications in no respect entitle him to present himself as a composer; on the contrary, they give us full cause anew to recollect the change that has passed over composition to which we adverted when dealing (*ante*, p. 143) with another aspirant. Since, moreover, M. Harold Thomas announces himself as "of the Royal Academy of Music," it is only fit and fair to ask, whether these works are counted among the "results," the value of which we have been considered so harsh and heretical for venturing to question?

CONCERTS OF THE WEEK.—Our concert-season has suddenly burst into full activity. After an unusually long and hard fast, the Londoner, whatever his degree, seems likely to be treated to an unusually copious banquet, including some novelties. The more that are tried the better:—provided that the fact of trial is not expected to neutralize judgment—provided that managers be not rated as

malignant if they exercise the right of choosing and refusing, nor audiences as prejudiced if they prefer what is best, whether home or foreign, to what is less good. Our curiosity is too stagnant, our sympathies are too timid, and the fineness of edge is worn off our appreciating power, by too obstinate a refusal to try, to compare, and to consider.

Mr. Hullah's first *Orchestral Concert*, given this day week at *St. Martin's Hall*, was an excellent entertainment,—about the best shilling's worth that we recollect to have seen offered to the public. The first programme of what may grow into the *People's Philharmonic Concerts* is worth preserving.—

PART I. Overture, 'Coriolanus,' Beethoven.—Air, 'Dalla sua Pace,' Mozart.—Scene, 'Ocean! thou mighty monster,' Weber.—*Trio, 'Tantum ergo,' Rossini.—Symphony, 'Jupiter,' Mozart.—PART II. Andante and Rondo, in a minor, Mendelssohn.—*Trio, 'Oh! Memory,' Henry Leslie, *encored*.—*Méditation sur le Premier Prélude de Clavecin, de J. Sebastian Bach, Gounod, *encored*.—Ballad, 'There's a charm in Spring,' Hullah, *encored*.—*Overture, 'Les Troqueurs,' Hérold.

The singers were Mr. and Mrs. Sims Reeves, who sang their best; Miss Palmer, Mr. Montem Smith, and Mr. Thomas. The pianist was Mr. Sloper, the solo violin was Mr. Blagrove, the organist was Mr. Hopkins. The band was a little rough, but spirited. All the novelties, which for brevity's sake we have marked with an asterisk (though none of them, save Hérold's Overture, were first performances), pleased. The *Andante* which opens Signor Rossini's sacred *trio* is in the rich and tuneful style of the best portions of his 'Stabat.' Mr. Leslie's chamber *terzett* was charmingly sung, and bids fair to become as popular as Cherubini's 'Perfida Clori,' or Signor Costa's Italian Rounds. The 'Méditation,' too, gave the utmost delight; indeed, as a piece of suggested creation, it may rank, however different in style, with the most masterly of those glosses on ancient *corales* produced by Bach.

Mr. Ella, in his *Synopsis*, defends his habit of confining himself to the old familiar circle of selections by pointing out that his subscribers change year by year, and that he can find no new music so good as the old works. Thus the programme for the first concert of his *Musical Union* was mainly composed of Quartetts by Mozart and Beethoven, and the first of Mendelssohn's *Trios*, with M. Halle at the pianoforte. Owing, however, to the abduction of Signor Piatti by Madame Goldschmidt for her concert tour in the provinces, Mr. Ella's subscribers were treated to a violoncellist who has played so little in England as almost to amount to a novelty. This is M. Franchomme: a more refined and attractive master of his instrument than he has rarely been heard in London. His tone is excellent, his phrasing and expression leave nothing to be desired. Further, he proves to be the violoncellist whose style and tone fit those of M. Sauton (first violin on Tuesday). The best of players when brought into such close contact as in a quartett cannot efface those discrepancies which national temperament or physical inequality creates without a reserve and a restraint which must injure musical effect.—M. Halle played admirably. We have heard Chopin speak with rapture of M. Franchomme's performance in his *Sonata* with *violinello*. Might not this be given when the French artist plays again? since, though the Duett is not immaculate, it has many points of interest.

The first of the *New Philharmonic Concerts* was given on Wednesday.

The evening before last a new series of nine Concerts began at the *St. James's Theatre*; for the exhibition of *Picco*, the blind Sardinian piper. Apart from all association connected with his shepherd dress, there is something touching in the melancholy and earnest face of a man at once so dependent on others, yet withal so self-dependent as to have made out of a trumpety toy—such as one might buy at a booth for a few halfpence—a veritable musical instrument. *Picco* bears a sad likeness to Rubini; and he is Rubini's own countryman, having that warmth of style, propriety of phrasing, and brilliancy of execution, sometimes exuberant as regards taste, which seem to be given or to be gotten by no artists so

completely as those of Italy. He can hardly be heard without sympathy and admiration. On Thursday he was assisted by a good orchestra, which played a clever overture, called 'Romulus,' by Mr. Mellon, with spirit and cleverness. Miss Lascelles, too, sang Haydn's Canzonet, 'She never told her love,' better than we have heard her sing.

MUSICAL AND DRAMATIC GOSSIP.—Mr. Gye has set speculation to rest, so far as he is concerned, by announcing that he will open the *Lyceum Theatre*, on the 15th, with the Covent Garden company of last year (Madame Viardot excepted),—promising to give, during the season of forty nights, eighteen of the most popular operas in the repertory of the *Royal Italian Opera*:—this, of course, not including M. Meyerbeer's four grand operas,—and, by way of new work, 'La Traviata' of Signor Verdi. Mr. Gye winds up his announcement by stating his intention of building "a new Opera House, with concert hall and other accessories," the plans for which will "be shortly submitted to the public."—The *Times* mentions Burlington Gardens or Leicester Square as possible sites for such an edifice. It is rumoured, however, that the Duke of Bedford is not unwilling to grant a new lease of the ground for a theatrical building—supposing the old situation of the *Royal Italian Opera* preferred by those who contemplate building it up anew.

It is no rumour, we believe, but a certainty, that Mr. Gye and the musical artists engaged by him for his Opera season (including, of course, principal singers, chorus, orchestra, and conductor) have come to an understanding with the managers of the Crystal Palace at Sydenham,—and that during the months of May and June twelve grand concerts will be given there on as superb a scale as the resources of the company can ensure, and at a very moderate "figure" of subscription. The advantages "all round" of such an arrangement are too obvious to call for comment. It forms, at all events, a new feature among the amusements of the inhabitant of, and of the visitor to, "London with the many sins," in May or June,—or is it not rather something like a return, with modern additions and modifications, to the practices of our forefathers?—to the days when Vauxhall was in vogue, in part because among the other attractions of the gardens "Mr. Handel's concerto on the organ was not the smallest.

With a few more words from a Correspondent on the subject of the fire at Covent Garden Theatre, we shall take leave of the *Royal Italian Opera* in its late abode.—

I perceive that tidings of the destruction, by fire, of a theatre at Rio Janeiro, and of the theatre at Bourges, have arrived in London since Covent Garden was burnt to the ground. The French catastrophe will interest others as well as play-goers,—since, besides the theatre, it placed in peril one of the most picturesque and interesting specimens of Gothic domestic architecture in the world—making Bourges worth a visit, if even the town had not its superb Cathedral,—the house of Jacques Cœur. But it seems to have been universally and helplessly admitted, by the generality of testifiers whom the late casualty has called out, that every theatre is only built up to be burnt down sooner or later. Common sense might as sensibly and supinely ease its mind of foresight or vigilance, by acquiescing in the explosion of every powder-mill as an inevitable winding up of the affairs of every company devoted to powder-making. But how little has common sense to do with anything theatrical! Look at the controversy to which the fire at Covent Garden has given rise, and let me call attention to an illustration which should not be overlooked by any who are used to recommend plain dealing. This is contained in the letter, the other day published by Mr. Anderson, for the purpose of registering his solemn assurance that he did not burn down Covent Garden, and of "turning the tables" on all who have used figures of speech in describing the catastrophe, by accusing them of atrocious slander. The imputation of wilful mischief on such an occasion could not be rejected too indignantly. But when the Wizard was so used to paragraph and ballad, he forgot his own antecedents. If they made too free use of "Medea's fiery chariot" and the like, in reference to "the Wizard's" doings, with whom began the blaze of rhetoric and metaphor?—By whom was first the ball of exaggeration tossed into the cup of credulity?—by whom has the "grammye" of advertisement been used with so liberal an avoidance of all scruple, as by Mr. Anderson? In this very letter adverted to, he confesses to having given the Masquerade out of necessity,—to make up for earlier managerial losses incurred during his short occupancy of Covent Garden. "Commercially," (he now owns) "the pantomime was a failure." This will seem a cool admission, to those who recollect Mr. Anderson's earlier communications with the

public concerning this very entertainment, — how his advertisements paged Bow Street, and went down the road on vehicles, calling on all Her Majesty's subjects to witness the greatest hit, &c. &c. ever made, ere it was too late; — and how, at a later period, they announced that, owing to his success Mr. Gye had granted him an extension of his lease, and the like. The playbill, then, was but "a bit of magic," — and the confession in the *Times* contains the "dust and ashes" of reality, after the visionary blaze of triumph and success had burnt itself out. Can we be therefore sure that the present confession is less theatrical than past advertisements? Surely these are questions which should be stirred, and retrospects which should be made, in support of all who attempt worthily to attract the public that seeks for relaxation or cultivation in Art. When we think of the sequel of "the Wizard's" successes in Covent Garden, how is it possible to avoid recollecting Mary Grace's letter to Messrs. Tuppitt & Co., the House Agents, in Hood's 'Hitchin Hall,' (which romance, by the way, ended in a conflagration,) and saying, — with the Lady when she was in ire at having been practised on, "It's rather hard to have a good muff and tippet ruined, and Mr. G.'s great coat besides, for want of a little candour!"

Italian journals are unanimous in report of the triumphs lately won by Signora Piccolomini, the place of these being Siena. This new *prima donna*, it was said some days since in the *Morning Post*, will probably appear at Her Majesty's Theatre. — The same paragraph that announced this mentioned, too, the coming of Signor Giuglini, a *tenor* whose voice, we have heard, is very beautiful; and declared that the season will be opened by Signor Salviani as *John of Leyden* in 'Le Prophète,' — the *Fides* to be Madame Viardot. More recently, we observe, May is fixed for the time of opening, and 'Le Corsaire,' a *ballet* for Madame Rosati, announced as the novelty secured.

What is to be said of 'Il Trovatore' at *Drury Lane*? The opera at Covent Garden pleased owing to the beauty of Madame Ney's voice, the *encore* won by Signor Graziani in 'Il balen,' the capital personation and pathetic singing of Madame Viardot as *Azuena*, the impressive melancholy of the 'Miserere' as got up by Signor Costa in the fourth act, and the picturesque skill of Mr. Beverly as scene-painter. Such pleasure as real lovers of music drew from the work depended largely on its execution. This year, the three artists who sang and acted in Italian are replaced by other singers — not their equals in singing and acting. The fashion of 'Il Trovatore' possibly contributes to such success as the representation in English has obtained; and the success, as being of a spurious nature, may contribute to the adjournment of any practicable establishment of a good English opera. — The desire for this seems in no respect to flag; we observe that "a season" is to commence in May at Sadler's Wells, with Mr. and Mrs. Sims Reeves and Mr. Weiss. — Meanwhile, Mdlle. Nau and a company are singing M. Auber's 'Siren' in English at the *City of London Theatre*, with Herr Lutz as conductor, and "a double band." What manner of band is this?

Among the new comers for the season we may mention Miss Sherrington, a young English lady with a *soprano* voice, whose studies, we believe, have been made in the *Conservatoire* at Brussels; — also Signor Rotikanski, — the latter, we are informed, is the young Austrian gentleman who sang in London last year as Signor Bianchi. Shall we next hear of him as Herr Nero? These changes of name are as foolish as they are puzzling.

Melbourne papers of recent date mention that Miss Katherine Hayes, after fulfilling a short engagement at the Bendigo diggings (!), will sing for a few nights at Sydney, and then return to the Old World for "good and all."

Among the entertainments of the past ten days have been a concert given by Mdlle. Eloise d'Herbil, a prodigy whose instrument is the Pianoforte, — and a *Sorée* by Mr. Harold Thomas.

Orpheus is taking the field against the ballad-singer, and in the ballad-singer's own particular stronghold, — the very heart of St. Giles's. It seems that some gentlemen have hired a room in the Five Dials, with the benevolent purpose of interesting the inhabitants of the vicinity in entertainments less deleterious than such as are found in the gin-shop and penny theatre. Among these "the establishment of a class for the practice of vocal music" is an object. By way of commencement, a lecture was given some ten days ago, and some music was sung, sacred and secular. The

book of the words is worth keeping, whatever the issue of the kindly attempt may be, as a sign of the times. Conceive, for the fascination of a Five Dials audience, such glees selected as 'Awake, (Eolian Lyre), 'The Cloud-capt Towers,' and 'From Oberon in Fairy-Land!' Curious, too, as occurring in the same book, for the delectation of the same London public, are the three national tunes, — our own English anthem, the French 'Partant,' — and Col. Lvoff's Russian 'Heaven defend the Czar,' which, by odd chance, was set to English words "Give us peace in our time!" years before the war with the Czar broke out.

Madame Ristori has appeared at Paris in Alfieri's 'Rosmunda,' — a tragedy at once ferocious and dull, the story of which, when it was lately arranged for Mdlle. Rachel by a French dramatist, proved a repulsive failure. The Italian tragic actress, by the French journalists, is credited with having done her best; but in a phraseology which may indicate that the golden day of her popularity with our mobile neighbours is past. She is engaged, we believe, by Mr. Gye to perform on the "off-nights" at the *Lyceum Theatre*.

The new empire at Paris does not seem favourable to the *Grand Opéra*, since the musical season seems drawing to a close without a single novelty having been attempted there. Singer after singer is tried without any positive result. The other evening Madame Donati made her appearance in 'La Juive,' and exhibited (says the *Gazette Musicale*) a good *soprano* voice, but little method or experience. There is no longer any mention in the journals of Signor Biletta's 'La Rose de Florence,' — which opera, indeed, seems to have been exposed to one of the worst chances which can befall a new production: — that, namely, of having been repeatedly interrupted in progress of rehearsal, and thereby losing much bloom of its novelty and interest before it is produced. — A two-act opera, 'Mam'zelle Gédéviève,' with music by M. Adam, has been produced at the *Théâtre Lyrique*. The rage for ancient vocal French music in Paris during the past season seems to have been something unprecedented. At the concert of M. Delsarte, the most modern music given was by Rameau; yet the entertainment, M. Berlioz sarcastically assures us, in his *feuilleton*, excited positively as much lively interest as if it had been made up of the rubbish of to-day. The same authority speaks in high terms of the immense mechanical certainty of M. Lubeck, a Dutch pianist. Signor Rossini has been putting forth two new compositions, — a pair of testimonials which are published in the journals. Madame de Luigi, however, has been singing a melody which she sets forth as new music, from *Il Maestro's* pen. One of the last concerts of the Parisian season is to be that of M. Vivier. In the *feuilleton* of M. Berlioz just referred to, our contemporary reminds every one of the whimsical power over the *facétie* of music and farcical personation possessed by the capital horn-player, — the social success of which, we are sorry to think, has tempted its owner into blowing "bubbles for the moment," where he might have made a reputation as the Schubert of France. M. Vivier's freaks, however, are irrespective of the quality of his audiences, since M. Berlioz illustrates the well-known character of the professor by an anecdote in relation to this coming concert. It appears that, in spite of the *corniste* demanding double prices, all his tickets were sold as soon as issued, and only a few admissions remained to be yielded to personal solicitation. —

A poor horn-player of the *Barrière Pigalle* (continues M. Berlioz) having heard that with twenty francs one could get a ticket for the concert, sold all he could sell to make up the sum, and set off as fast as he could to *Rue Truffaut*, No. 24. He mounted out of breath to the second story above the *entree*, first door on the left. A bearded gentleman, with a cock perched on his shoulder, and a long serpent in his right hand, opened the door. "M. Vivier?" — "At your service, sir." — "I have been told, sir, that, by applying to you, one could have a ticket for the concert, with twenty francs." * * The owner of the cock and the serpent, after mystifying his caller with a joke or two, handed to him a concert-ticket together with a Napoleon. "That's what you wanted." — "But, sir, you are giving me twenty francs!" — "Have you not seen it printed in the papers? — have not they told you? — Did you not tell me yourself a minute ago that by applying to me one could

get a concert-ticket, with twenty francs? Well, have you not got both? What more do you want? I suppose you think it's not enough, *drôle de décor!*" — "But, sir,....." — "Stop! you want to pillage me!" cried M. Vivier, in a terrible voice: "Get out this instant, or I'll call an officer, and have you carried off to the Bastille!" Imagine the readiness with which the horn-player of the *Barrière Pigalle* took himself off with his ticket and his Napoleon!

— The above tale — if it be true — is worth a place among the curiosities of good-nature in Art.

Madame Volnys, whilom Leontine Fay, — after having gone through her period of Russian suit and service, — is said to be negotiating with the *Théâtre Français* for the succession to the occupation vacated by Madame Allan's death. Mdlle. Stella Colas, a pupil of M. Samson, from whom, we are told, much is expected, will also appear at the same theatre. — At the *Ambigu Comique*, a "mystery," entitled 'Paradis Perdu,' has been produced, — the hardihood of which, in putting the Book of *Genesis* on the stage, is said to be repulsive and astounding, the present state of Parisian censorship considered.

'The Winter's Tale' is understood to be the play by Shakspeare which has been selected by Mr. C. Kean to succeed 'Henry VIII.' at the *Princess's Theatre*.

MISCELLANEA

Education, Science, and Art. — The estimates for this branch of the civil service for the ensuing financial year amount to £76,937l., against £81,670l. in 1855, thus exhibiting an increase of 45,267l. The items include 451,213l. for public education in Great Britain, 64,675l. for the Science and Art Department, 227,641l. for education in Ireland, 3,879l. for the University of London, 7,510l. for Scottish Universities, 2,415l. for the Queen's University, and 4,800l. for the Queen's colleges in Ireland, 2,975l. for the Belfast Theological Professors, &c., 17,639l. for the National Gallery (including the purchase of pictures), 4,609l. for scientific works and experiments, 500l. for the Royal Geographical Society, and 2,000l. for the Royal Society. The British Museum will require 60,000l., besides 25,643l. for the new building. The sum to be devoted to the purchase of pictures by the Trustees of the National Gallery is 13,000l.

Béranger's Last Verses. — The following verses by Béranger are circulating in manuscript in Paris: —

AUX ÉTUDIANTS.

Pauvres enfants! quel! vous croyez encore
Qu'on peut crier, "Vive la Liberté!"
Et sous les plis du drapeau tricolore
Fêter celui qui l'a ressuscité?
Mes méchants vers dont vous gardez mémoire,
Oubliez-les! je viens les renier.
Si j'y croyais, je m'aurais ma gloire,
Ah! pardonnez au pauvre chansonnier!

Par quels côtés es temps qu'on fait revivre
Ressemble-t-il aux jours rêvés par moi?
Moi qui jamais n'ai cessé de poursuivre
Laquais, flatteurs, emperre, pauvre et roi.
Si j'eus des chants pour un grand capitaine
C'est qu'il était sans sceptre et prisonnier.
Bourmaie était puni par Sainte-Hélène,
Ah! pardonnez au pauvre chansonnier!

Pour moi Nisard sera-t-il l'éloquence?
Et Leverrier un second Arago?
Suis-je l'ami de la nuit, du silence?
Et Belmontet me tient-il lieu d'Hugo?
Enfin, mon Dieu si élément, si bonhomme,
Est-il le Dieu du shire et du gendrier?
Est-il celui que l'on protège à Rome?
Ah! pardonnez au pauvre chansonnier!

Où! j'ai chanté l'épopée héroïque
Des habits bleus par la victoire usés:
C'étaient les fils de notre république
Battant vingt ans les Rois coalisés.
Mais le soldat bien brossé qui nous guette,
Qui nous tuerait pour passer officier,
Est-il le mien triquant à la guinguette?
Ah! pardonnez au pauvre chansonnier!

A la Pologne, à la noble Italie,
La France doit un dette de sang;
Le canon gronde — en avant! — Mais, folle!
Si près de nous le terrain est glissant:
Allons porter plus loin l'indépendance
Au Turc, dût-il se faire un peu friant.
Peuples, voilà votre sainte alliance!
Ah! pardonnez au pauvre chansonnier!

Passy, 20 Mars, 1856.

TO CORRESPONDENTS. — F. E. L. — E. T. T. — J. R. — A. C. — M. K. — J. G. — H. F. — A. Constant Reader — received.

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When good folks in bed were lying,
I espied the fair Lisetta
Standing by her cottage door.
Softly, softly I stole near her,
Round her form the moon shone clearer,
When her tiny hand I seized it,
Anger flash'd her cheek all o'er.
"Do not fear." "Pray let me go, sir!"
"You are rude." "I'd have you know, sir!"
"Lovely maid! one kiss—deny not!"
"Grant one kiss—I ask no more!"
"Grant a kiss! These lips can answer
Such I never gave to man, sir."
"Courage take for once, and try, love;
It were folly to deny, love."
"Quit my hand, and you may take
One salute for pity's sake!"

Here's my check, sir! "Thy lip were sweeter!"
"You're too bold, sir!" "I'll grow discreeter!"
"If mamma could only see me—
Holy saint! what would she say?"
"Save the moon that shines on high, love,
Looking down so sweet and shy, love,
None can see how you and I, love,
Chase the happy hours away!"

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0.1	0.01	0.11	1,293	1,000	33	Rev. F. W. Bromley, D.D.	6,089
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0.04	0.004	0.044	1,288	400	33	Rev. F. W. Bromley, D.D.	6,089

THE DIRECTORS have the satisfaction of stating, That the **INCOME** of this Branch for the year 1854 exceeded 185,000l.

That the **INVESTMENTS** for the Life Policy Holders now amount to 1,565,551l.

And (as evidence of the advantage to **FAMILIES** of Life Assurance.) That the Company have paid to Claimants under Life Policies, from 1808 to the close of 1854, the sum of 2,271,544l., of which a very considerable proportion was for **BONUSES**.

Amongst the **ADVANTAGES** offered by the Company to the Public are the following, viz:—
That the Charges for carrying on this branch of the Company's business are **VERY MODERATE**.
That the Interest and Dividends on the Life Fund are invested for the **SOLE BENEFIT** of the Policy Holders, and, in like manner, the Profits arising therefrom after the Quinquennial Valuations, WITHOUT ANY DEDUCTION WHATSOEVER.

FIRE DEPARTMENT.

RENEWALS falling due at Lady-day should be renewed within fifteen days thereafter.
The Company undertakes the assurance of Property in the Manufacturing, Agricultural, and other Districts, on favourable terms. Risks of extraordinary hazard on special agreement, upon survey.

AN ALLOWANCE FOR THE LOSS OF RENT OF BUILDINGS rendered untenable by Fire, is one of the advantages offered by the Company.

THE ASSURED ARE ENTITLED TO PARTICIPATE IN THE PROFITS OF THIS BRANCH EVERY FIFTH YEAR.

The Office Proposals and Forms for Assurances on Lives or against Fire, with full particulars explanatory of the constitution &c. of the Company, may be obtained at the Office in London, or of any of the Company's Agents in the principal Cities and Towns of the United Kingdom.
HENRY DESBOROUGH, Secretary.

23 March, 1856.

THE CASH ACCOUNT for the Year 1855,
The Statement of Assets and Liabilities, and the Twenty-second Annual Report of the Directors of the **MUTUAL LIFE ASSURANCE SOCIETY**, as presented to the Members of the late General Meeting, are now printed and ready for delivery, on a written or personal application at the Society's Office.

CHARLES INGALL, Actuary.

36, King-street, Chancery.

VICTORIA LIFE ASSURANCE COMPANY,
18, King William-street, Mansion House, City.
Life Assurances of every description effected.
Half the Annual Premium may be paid during the first five years.
One-third may remain on credit during the whole of life.
Endowment Assurances, payable at 50, 55, 60, &c.
Loans to Assurers on personal or other security.
80 per cent. of profits to Assurers on the bonus scale.
The last bonus averaged 50 per cent. on the Premiums paid.
WILLIAM RATHAY, Actuary.

THE ENGLISH AND IRISH CHURCH AND UNIVERSITY ASSURANCE SOCIETY.

London Office—4, Trafalgar-square, Charing Cross.
Oxford Agency Office—30, High-street.
Liverpool Agency Office—2, Chapel-street.
Dublin Branch Office—111, Grafton-street.

Every description of Assurance and Annuity is effected, and may be dependent upon the existence of one, two, or three lives.
A diminution of half-a-year is made on the amount of premiums when persons assure within six months of their last Birthday.
Provisions for old age and Annuities may be purchased at rates for some ages considerably lower than those of most other Assurance Companies.

A special table has been calculated for this Office, whereby Interest at the rate of 4 per cent. per annum is allowed.
Policyholders upon all Premiums paid by them until death.
Forms of Proposals and every information may be obtained on application to the Head Office, or any of the Society's Agents.
JOHN COX, M.A., F.R.S., Chairman.
JAMES GEAVER HOOTON, Secretary.

LAW LIFE ASSURANCE SOCIETY,
INSTITUTED 1853.

OFFICE: 1, FLEET-STREET, LONDON.
SUBSCRIBED CAPITAL—ONE MILLION.

ASSURANCES are effected on the Lives of Persons in any Station of Life to the extent of 10,000, on any one Life.
THE PROFITS of the Society will hereafter be divided at the end of every FIFTH YEAR, instead of every Seventh Year, as heretofore.

FOUR-FIFTHS of the PROFITS are allotted to the Assured.
THE NEXT DIVISION of PROFITS will be made up to 31st DECEMBER, 1856, when all whole-life Policies then in force, of two full years' standing and upwards, will participate.
BONUSES amounting to nearly THREE MILLIONS, have been added to the Policies at the Four Divisions of Profits which have already been made.

THE ASSETS of the Society amount to nearly FOUR MILLIONS and a HALF, and the ANNUAL INCOME EXCEEDS FOUR HUNDRED AND FIFTY THOUSAND POUNDS.
Policies may be obtained and Assurances effected through any Solicitor in Town or Country, or by application direct to the Actuary, at the Office in London.

March, 1856. WILLIAM S. DOWNES, Actuary.

ARGUS LIFE ASSURANCE COMPANY,
39, THROGMORTON-STREET, BANK.

Chairman—THOMAS FARCOMBE, Esq. Alderman.

Deputy-Chairman—WILLIAM LEAR, Esq.

Richard E. Arden, Esq. John Humphrey, Esq. Ald.

Edward Bates, Esq. Rupert Ingleby, Esq.

Thomas Camplin, Esq. Jeremiah Fletcher, Esq.

Professor Hall, M.A. Lewis Pocock, Esq.

Physician—Dr. Jeaffreson, 5, Finsbury-square.

Surgeon—W. Coulson, Esq. 2, Frederick's-place, Old Jewry.

Advantages of Assuring with this Company.

The premiums are on the lowest scale consistent with security.
The Assured are protected by an ample subscribed capital—an assurance fund of 400,000, invested on mortgage and in the Government Stocks—and an income of 50,000 a year.

Premiums to Assure £100.			Whole Term.	
Age.	One Year.	Seven Years.	With Profits.	Without Profits.
20	£0 17 8	£0 19 9	£1 15 10	£1 11 10
30	1 1 8	1 2 7	2 5 5	2 0 7
40	1 5 0	1 6 9	3 0 7	2 14 10
50	1 14 1	1 19 10	4 6 8	4 0 11
60	3 9 4	3 17 0	6 19 9	6 0 10

MUTUAL BRANCH.

Assurers on the Bonus system are entitled, at the end of five years, to participate in nine-tenths, or 90 per cent. of the profits.
The profit assigned to each policy can be added to the sum assured, applied in reduction of the annual premium, or be received in cash.

At the last division a return of 20 per cent. in cash on the premiums paid was declared; this will allow a reversionary income, varying, according to age, from 66 to 125 per cent. on the premiums, or from 5 to 15 per cent. on the sum assured.

One-half of the "Whole Term" Premium may remain on credit for seven years, or one-third of the premium may remain for life as a debt upon the Policy at 5 per cent., or may be paid off at any time without notice.

Claims paid in one month after proofs have been approved.
Loans upon approved security.
No charge for Policy Stamps.

Medical Attendants paid for their reports.
Persons may, in time of peace, proceed to or reside in any part of Europe or British North America without extra charge.

The Medical Officers attend on duty at 9 o'clock before 9 o'clock.
E. BATES, Resident Director.

ELKINGTON & Co. PATENTEES of the ELECTRO-PLATE MANUFACTURING SILVER-SMITHS, BIRMINGHAM, &c. beg to intimate that they have added to their extensive Stock a large variety of New Designs in the highest Class of Art, which have recently obtained for them at the Paris Exhibition the decoration of the Cross of the Legion of Honour, as well as the "Grande Médaille d'Honneur" (the only one awarded to the trade). The Council Medal was also awarded to them at the Exhibition in 1851.

Each article bears their mark E. & Co., under a Crown; and articles sold as being plated by Elkington's Patent Process affords no guarantee of quality.

29, REGENT-STREET, and 45, MOORGATE-STREET, LONDON; and at their MANUFACTORY, NEWHALL-STREET, BIRMINGHAM. Estimates and Drawings sent free by post. Re-plating and Gilding as usual.

NEW METEOROLOGICAL INSTRUMENT.
THE INVENTORS of the PATENT MAXIMUM THERMOMETER, MESSRS. NEGRETTE & ZAMBRA, have succeeded in inventing a MERCURIAL MINIMUM THERMOMETER, an instrument hitherto much wanted but which has baffled all attempts on the part of the most skillful instrument-makers to produce. This Thermometer will shortly be on sale.

METEOROLOGY.

NEGRETTE & ZAMBRA'S TEN-GUINEA SET of STANDARD METEOROLOGICAL INSTRUMENTS, made at the suggestion and strong recommendation of James Glaisher, Esq. F.R.S. and of the Royal Observatory, Greenwich.

NEGRETTE & ZAMBRA'S PATENT MAXIMUM and MINIMUM THERMOMETERS, the only Self-registering Thermometers that cannot be put out of order.

With reference to the Patent Maximum Thermometer, the following testimonial is submitted:—"As regards your Patent Maximum Thermometer, it acts admirably, and leaves scarcely anything to be desired. It has never been out of order during the four years I have had it in constant use at the Observatory, and it does not seem possible to put it out of order except by the destruction of the instrument. Signed, JAMES GLAISHER, F.R.S. Secretary, R.M.S."

NEGRETTE & ZAMBRA, Sole Agents for Dr. Moffatt's Ozoneometer.

NEGRETTE & ZAMBRA, Meteorological Instrument Makers to the Royal Observatories Greenwich and Kew, Toronto, Washington and Victoria, the Lords of the Admiralty, the Board of Ordnance, Board of Trade, Board of Health, the British Meteorological Society, and the American Government, No. 11, Hatton-garden, London.

METEOROLOGY.

PROFESSOR PHILLIPS'S IMPROVED MAXIMUM THERMOMETER, particularly adapted for transmission to all climates, being the most hardy, sensitive and accurate in application of any other Maximum Thermometer whatever.

For particulars and testimonials, see *Athenæum*, March 29. L. Casella & Co. sole makers, with the express approval of Professor Phillips, M.A. F.R.S., the inventor, and Meteorological Instrument maker to the Admiralty, the Board of Trade, Board of Ordnance, the Hon. East India Company, the United States Government, &c. &c. &c. 12, Hatton-garden, London. The following varieties of these valuable Thermometers are now complete, viz:—

1. Atmospheric Maximum Thermometer, for registering the heat of any climate, 12s. 6d.
2. Solar Maximum, for registering the heat produced by the direct action of the sun's rays, 17s. 6d.
3. Insulated Solar Maximum, agreeably to the suggestions of Sir John Herschel, Bart., 17s. 6d.
4. Experimental Maximum, for higher temperatures, and for registering in any position, whether erect or inverted, as used by Professor Phillips in physical and chemical researches, 12s. 6d. to 21s.

Sole Agents for Schönbein's Ozoneometers.

MESSRS. J. & R. M'CRACKEN, FOREIGN AGENTS, and AGENTS to the ROYAL ACADEMY, 7, Old Jewry, beg to remind the Nobility, Gentry, and Artists, that they continue to receive Consignments of Objects of Fine Arts, Baggage, &c. from all parts of the Continent, for clearing through Custom House, &c.; and that they undertake the shipment of effects to all parts of the world. Lists of their Correspondents abroad, and every information, may be had on application at their Office, as above. Also, in Paris, 5, M. de la Cour, 23, Rue Croix de la Vierge (established upwards of fifty years), Fackler and Custom-House Agent to the French Court and to the Musée Royal.

ELECTRIC TELEGRAPH.

REID BROTHERS, 25, UNIVERSITY-STREET, LONDON.

MACHINISTS and TELEGRAPH ENGINEERS.

Respectfully call the attention of Colleges and other Seminaries for the instruction of Pupils to the simple and cheap

ELECTRIC TELEGRAPH INSTRUMENTS FOR THE LECTURE TABLE, &c.

By which the principles of this wonderful-working agent may be explained and understood.

MICROSCOPES.—J. AMADIO'S BOTANICAL MICROSCOPES, packed in mahogany case, with three Powers, Condenser, Pincers, and two Slides; will show the Animalcules in Water. Price 15s. 6d.—Address Joseph Amadio, 7, Throgmorton-street.

A Large Assortment of Achromatic Microscopes.

F. DENT, 61, STRAND, and 34 and 35, ROYAL EXCHANGE, Chronometer, Watch, and Clock Maker, by appointment to the Queen and Prince Albert, sole Successor to the late E. J. Dent in all his patent rights and business at the above Shops, and at the Clock and Compass Factory, at Somerset Wharf, Maker of Chronometers, Watches, Astronomical, Turrit, and other Clocks, Dipleidoscopes, and Patent Ships' Compasses, use on board Her Majesty's Yacht. Ladies' Gold Watches, 6s. 6d.; Church Clocks, with Compensation Pendulum, 85s.

FLAGS and BANNERS of every Description manufactured by H. WHAITE, 64, Bridge-street, MANCHESTER.

PAPER OF LINEN FABRIC.—WARR'S Letter and Note Papers are manufactured expressly for Steel Pens, on an improved principle, entirely from a Pure Linen Material, which renders their surface free from fibre, an advantage not possessed by any papers having Cotton in their composition; a superiority of finish is also given without hot-pressing, by which the defect of a greasy surface, so much complained of, is completely removed. W. & H. S. WARR, Manufacturing Stationers and Printers, 63, High Holborn.

OSLERS' TABLE GLASS, CHANDELIERS, LUSTRES, &c. 44, Oxford-street, London, conducted in connection with their Manufactory, Broad-street, Birmingham. Established 1807. Richly cut and engraved Chandeliers in Crystal, Wine Glasses, Water Jugs, Goblets, and all kinds of Table Glass at exceedingly moderate prices. Crystal Glass Chandeliers of new and elegant designs, and a large assortment of Ornamental Glass always on view. Furnishing orders executed with despatch.

CHUBB'S LOCKS, with all the RECENT IMPROVEMENTS, STUNTING FIRE-PROOF SAFES, CASH and DEED BOXES.—Complete Lists of Sizes and Prices may be had on application.

CHUBB & SON, 27, St. Paul's Churchyard, London; 28, Lord-street, Liverpool; 16, Market-street, Manchester; and Horsley Field, Wolverhampton.

AGRICULTURAL IMPLEMENTS.

Purchasers will find the largest Stock ON SALE at the **BAKER-STREET BAZAAR, LONDON**, the Manufacturers exhibiting free their various Implements as at the cattle Show, affording a selection for Farm, Garden and Dairy, from Messrs. James & Sons, Hornsby, Garrett, Howard, Coleman, Crosskill, Barrett, Exall & Andrews, Richmond & Chandler, Smith & Asby, Williams, &c. &c.; and all the other principal makers. Delivered and charged the same as if ordered from the Works.

FISHER'S DRESSING CASES;

FISHER'S NEW DRESSING BAG;
FISHER'S PORTMANTEAUS, and TRAVELLING BAGS.
128, STRAND.
Catalogue sent free.

DRESSING CASES.—At Mr. MECHT'S

ESTABLISHMENTS, 113, REGENT-STREET, 4, LEADENHALL-STREET, and CRISTAL PALACE, are exhibited the finest specimens of British Manufactures, in DRESSING CASES, Work Boxes, Writing Cases, Dressing Cases, and other articles of utility or luxury. A separate department for Paper, Misché Manufactures and Bagatelle Tables, Table Cutlery, Razors, Selsam, and other articles, in Shipping Orders executed. The same prices charged at all the establishments.

TRELOAR'S COCOA-NUT FIBRE MAT

TING and DOOR-MATS.—T. TRELOAR has much pleasure in stating, that the Jurors of the Paris Universal Exhibition have awarded him the Prize Medal for Cocoa-Nut Fibre Manufactures. Catalogues, containing prices and every particular, free by post.—Warehouse, 42, Ludgate-hill, London.

THE PERSIAN PARASOLS, covered and

lined without seams, and of beautiful Oriental designs, are the highest class Parasols for 1856. Sole Licensees, J. MOBLANT & SON, Umbrella and Parasol Manufacturers, 50, Eastcheap, London Bridge.

LE MIROIR FACE ET NUQUE.—This

new Patent Toilet Glass reflects the back of the head as perfectly as it does the face, and both in one glass at the same time, enabling a lady to arrange her back hair with the greatest ease and promptness; it is the most unique and complete mirror introduced into the dressing-room, prices 24s. and upwards, to be seen only at the Patentees, MESSRS. HEAL & SON, whose manufactory also contain every variety of Toilet Glass, and a large assortment of BEDSTADS, BEDDING, and BED-ROOM FURNITURE.

HEAL & SON'S ILLUSTRATED CATALOGUE

of Bedsteads and Bedding, containing Designs and Prices of upwards of 100 Bedsteads, Sent Free by Post. HEAL & SON, 190, Tottenham Court Road.

THE PEN SUPERSEDED.—MARK YOUR

LINEN.—The most easy, permanent, and best method of Marking Linen, Silk, or Books, is with the PATENT ELECTRO-SILVER PLATES. With these Plates a thousand articles can be marked in ten minutes. Any person can use them. Initial Plate, 1s.; Name, 2s.; Crest, 3s.; Numbers, per set, 2s. Sent free on application, by the Inventor and sole Manufacturer, T. CULLETON, 2, Long-arch, one door from St. Martin's-lane.

GLENFIELD PATENT STARCH

USED IN THE ROYAL LAUNDRY.
And pronounced by HER MAJESTY'S LAUNDRESSES to be THE FINEST STARCH EVER USED.
Sold by all Chandlers, Grocers, &c. &c.

RANGES.—The PATENT WORCESTER

SHIRE RANGE, manufactured exclusively by JOHN ROBEY & PERKINS, WORCESTER, and also to be obtained through the Agency of any respectable Ironmonger. "A more economical arrangement for fuel in the accomplishment of a great deal by small means, or a more compact arrangement for the cooking of a dinner, than any other range, probably never seen."—*Worcester Herald*, March 15, 1856. Illustrations of Ranges forwarded on application.

BEDSTADS, BATHS, and LAMPS.

WILLIAM S. BURTON has a LARGE SHOW ROOMS devoted exclusively to the SEPARATE DISPLAY of Lamps, Baths, and Metallic Bedsteads. The stock of each is once the largest, newest, and most varied ever submitted to the public at prices proportionate with the quality of the goods he had tended to make his establishment the most distinguished in his country.

Bedsteads, from 12s. 6d. to £19 0s. each.
Shower Baths, from 7s. 6d. to £2 15s. each.
Lamps (Moderator), from 6s. 6d. to 5s. 6s. each.
(All other kinds at the same rate.)
Pure Colza Oil, 2s. 6d. per gallon.

TEA URNS, of LONDON MAKE ONLY.

The largest assortment of London-made TEA-URNS is now (including all the recent novelties, many of which are registered), is on SALE at WILLIAM S. BURTON'S, from 30s. to £10.

The alterations and additions to these extensive premises (already by far the largest in Europe), which occupied the whole of a year, are of such a nature, that the quality of the TEA-URNS is devoted to the display of the most magnificent stock of GENERAL HOUSE IRONMONGERY (including Lamps, Nickel Silver, Plated Goods, Baths, Brushes, Turbine Stumps and Gasaliers, Iron and Brass Bedsteads and Bedding), arranged in Sixteen Large Show Rooms as to afford to parties furnishing facilities in the selection of goods that cannot be had elsewhere.

Illustrated Catalogues sent (per post) free.
39, OXFORD-STREET, 1, 1A, 2, and 3, NEWMAN-STREET and 4, 5, and 6, PERRY'S-PLACE. Established 1820.

RUPTURES.—BY ROYAL LETTERS PATENT.

WHITE'S MOC-MAIN LEVER TRUSS is allowed by upwards of 800 Medical Gentlemen to be the most effective invention in the curative treatment of HERNIA. The use of a steel spring, so often resorted to, is here avoided, soft bandage being worn round the body, while the requisite tension is supplied by the MOC-MAIN PAD and PATENT LEVER fitting with so much ease and closeness that it cannot be detected, and may be worn during sleep, and in all positions of the body, and the Truss (which cannot fail to fit) forwarded by post on the circumference of the body, two inches below the hips, being sent by the ROYAL LETTERS PATENT, 228, Piccadilly, London.

ELASTIC STOCKINGS, KNEE CAPS, &c.

SWELLING OF THE VEINS, and all cases of WEAKNESS, INFLAMMATION OF THE VEINS, &c. These Trusses, in all their texture, and inexpensive, and are drawn on like an ordinary stocking. Price, from 7s. 6d. to 16s. each; postage 6d.
MANUFACTORY, 228, PICCADILLY, LONDON.

DO YOU BRUISE YOUR OATS YET?—Great Sowing—OAT BRUISER'S, Chaff Cutters; Manglers, 500; Flour Mills; Farming Implements 20 per cent. lower. Repairs done. Book on Feeding, &c., ditto Cattle, at 5d. per day. Circulars Free. Making, 1s. post free. WEDLAKE & CO., 115, Fenchurch-street.

212° MILNERS' HOLDFAST AND FIRE-RESISTING SAFES (non-conducting and vapour-proof), with all the improvements, under their Quadruple Patents of 1840-51-54 and 1855, including their Gunpowder Proof Solid Lock and Door (without which no safe is secure). THE SAFEST, BEST, AND CHEAPEST SAFES AND EXTANT.

MILNERS' PHENIX (212°) SAFE WORKS, LIVERPOOL, the most complete and extensive in the world. Show-rooms, 6 and 8, Lord-street, Liverpool. London, Dend, 47, Moorgate-street, City. Sold also by Hobbs, Ashley & Co. 97, Cheapside. Circulars free by post.

DR. ARNOTT'S SMOKE-CONSUMING GRATE, AND SMOKE-CONSUMING COOKING APPARATUS, for their Specimens of which a First-Class Medal was awarded to F. EDWARDS, SON & CO. at the Paris Exhibition. By means of this Grate smoke and fumes are avoided, and an economy of from 40 to 50 per cent. is obtained in the consumption of fuel. It continues to give every satisfaction, and is now manufactured at prices commencing at 50s. To be seen in daily operation at the Patent Office, 25, Strand-street, Oxford-street. A Prospectus with testimonials sent on application.

THE BEST AND CHEAPEST TEAS IN England are to be obtained of PHILLIPS & COMPANY, Tea Merchants, 10, WILKINSON-STREET, CITY, LONDON. **STRONG CONGO TEAS**—2s. 6d., 2s. 10d., 3s., 3s. 6d. A general Price Current is published every month, containing all the advantages of the London Markets, and is sent free by post on application.

SUGARS are supplied at market prices.

TEAS AND COFFEES to the value of 40s. or upwards sent carriage free to any railway station or market town in England.

HARVEY'S SAUCE.—The admirers of this celebrated FISH SAUCE are particularly requested to observe that, none is genuine but that which bears the name of W. HARVEY & CO. of LONDON. The name of this additional and delicious Sauce is the best safeguard to health. Sold by the Proprietors, LEA & FERRIS, 11, Fenchurch-street, London, and by Messrs. Cross & Blackwell, and other Olives and Merchants, London; and generally by the principal Dealers in Sauce. N.B. To guard against imitations, see that the name of "Lea & Ferris" is upon the label and patent cap of the bottle.

LEA & FERRIS' WORCESTERSHIRE SAUCE imparts the most exquisite relish to Steaks, Chops, and all Roast Meat Gravies, Fish, Game, Soup, Curries, and Salad, and by its tonic and invigorating properties enables the stomach to properly digest the food. The daily use of this additional and delicious Sauce is the best safeguard to health. Sold by the Proprietors, LEA & FERRIS, 11, Fenchurch-street, London, and by Messrs. Cross & Blackwell, and other Olives and Merchants, London; and generally by the principal Dealers in Sauce. N.B. To guard against imitations, see that the name of "Lea & Ferris" is upon the label and patent cap of the bottle.

SCHWEPPE'S MALVERN SELTZER WATER. In order to manufacture an Artificial Seltzer Water, which shall be a successful imitation of the natural Spring, perfect solution of the Chemical ingredients is essential, and this can alone be effected by the aid of pure Water. It was the knowledge of this important fact that induced J. SCHWEPPE & CO. to establish their new Manufactory of ARTIFICIAL SELTZER WATER at MALVERN, where they have leased the Spring of the Holy Well, so renowned for its sweet and pure water. The remarkable efficiency of this Water as a solvent of the CALORIES and CARBOHYDATES which form the ingredients of the natural Spring at Nassau, J. SCHWEPPE & CO. are enabled to produce a SELTZER WATER possessing all those Chemical and MEDICAL properties which have rendered the original Spring so celebrated. It is prepared as an Aerated Water, and may be recommended to the Public generally as, at all times, a most refreshing and delightful beverage.

J. SCHWEPPE & CO. continue their only Manufactory of Soda Water, Limes, &c., for the respective Establishments at London, Liverpool, Bristol, and Derby.

PRICE'S DISTILLED PALM CANDLES. **PRICE'S PATENT CANDLE COMPANY** (LIMITED) recommend the above as the best good White Candles for summer use, which may be had from any grocer in 12 lb. boxes at 11s. each. The boxes are not charged for, and being secured by a lock, fixing the lid to the box, the Company are responsible for all candles in the boxes. The Candles are made only of two sizes, six and five to the lb., as the material is not so suitable for candles of larger diameter.

PRICE'S BEST COMPOSITE CANDLES. Four to the lb. have lately been greatly improved, and are recommended by the Company as giving the best light for reading or writing by. They are sold in 6 lb. packets, marked with the Company's name.

PRICE'S NEW PATENT NIGHT LIGHTS, 6d. per Box.

The large diameter of these prevents the flickering of light. They are believed to be a great improvement on all the old Night Lights. The Patent Glasses (having the Company's name stamped on the bottom) are sold at 1s. each; or, where six boxes of Night Lights are taken at one time, a Glass is given in.

PRICE'S CONCENTRATED DISTILLED GLYCERINE. Made principally from Palm Oil, and obtained and purified by means of distillation, is free from all trace of lead or other metallic, or earthy, or acid impurities; has a sweet taste, and is without unpleasant smell. It may now be had by order from all Druggists, in 8 oz. bottles at 1s. each; or, where six boxes of Night Lights are taken at one time, a Glass is given in.

(which are secured by a metallic capsule, lettered "PRICE'S PATENT.")

The Company do not hold themselves responsible for the purity of any Glycerine with the exception of that bought in their bottles with the capsule unbroken. They are anxious not to interfere with the Druggist's business; it is, therefore, only in cases where country dealers refuse to supply or where the above capsules are broken, that orders will be executed from the Manufactory, at 6s. a lb., exclusive of carriage.

The Company have lately received numerous complaints that Candles, believed not to be of their manufacture, have been sold in cases where Price's Candles were asked for. It is requested that in cases of doubt, an inch of the candle and the mark or label attached to the packet, and the price charged, may be sent by post addressed to—

PRICE'S PATENT CANDLE COMPANY (LIMITED), BELMONT, Vauxhall, LONDON.

At the Universal Exhibition in Paris, in competition with the candle manufacturers of all nations, Price's PATENT CANDLE COMPANY carried off one of the two Gold Medals of Honour awarded for the Candle Manufacture.

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